

ARE YOU READY  
TO MAKE YOUR  
OWN COMIC BOOK?



# JOE KUBER'S COMIC BOOK STUDIO INSTRUCTION BOOK



INSIDE YOU'LL FIND  
STEP-BY-STEP INSTRUCTIONS  
TO HELP YOU DO JUST THAT!







JOE KUBERT'S COMIC BOOK STUDIO





# JOE KUBERT'S COMIC BOOK STUDIO

*EVERYTHING YOU NEED  
TO MAKE YOUR OWN COMIC BOOK!*

BY JOE KUBERT

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*I want to take this opportunity to  
thank two people who have been extremely helpful  
in the creation of this kit:*

*Sammy Kubert (my grandson)  
and  
Scian Mandrake (his friend)*

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# ***CONTENTS***

---

**Chapter 1: The Idea...6**

**Chapter 2: The Story...11**

**Chapter 3: Characters and Setting...16**

**Chapter 4: Thumbnails...21**

**Chapter 5: Panels...26**

**Chapter 6: Rough It Out...31**

**Chapter 7: Finish Pencils...36**

**Chapter 8: Lettering...41**

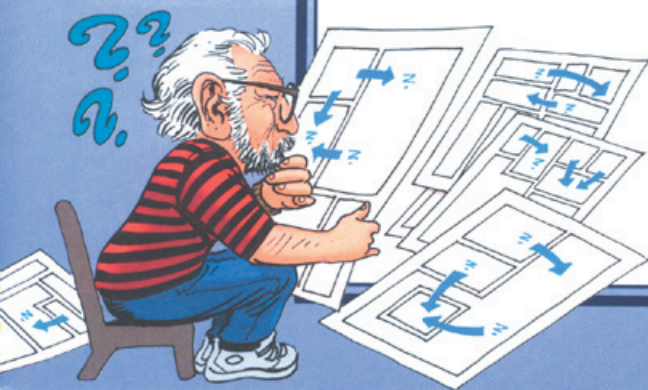
**Chapter 9: Inking...46**

**Chapter 10: Clean-Up...51**

**Chapter 11: Coloring...56**

**Chapter 12: Covers and Finish...61**

**Glossary...66**





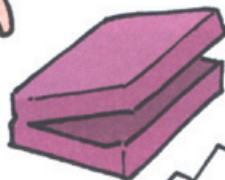
## CHAPTER 1: *THE IDEA*



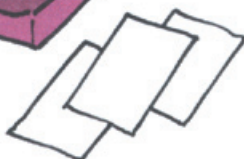
HI. I'M JOE KUBERT.  
YOU'LL BE SEEING A  
LOT OF ME.

IF YOU EVER  
WANTED TO  
KNOW HOW TO  
CREATE YOUR  
OWN COMIC  
BOOK...  
I'M HERE  
TO SHOW  
YOU HOW.

WITH THE  
MATERIAL  
IN THIS KIT.



**PORTFOLIO:** TO KEEP  
ALL YOUR  
WORK IN



**PAPER:** FOR SKETCHING  
AND PRACTICE



**PENCIL:** GOTTA HAVE  
A PENCIL



**SHARPENER:** TO KEEP  
YOUR PENCIL  
WORKING



**ERASER:** TO CORRECT  
MISTAKES



**One blank  
comic book:**  
STAPLED AND  
EVERYTHING



**ERASABLE  
COLOR  
PENCILS:** TO COLOR  
YOUR COMIC  
BOOK ART



**INK PEN:** TO GIVE  
YOUR DRAWINGS  
A PERMANENT OUTLINE



**TRIANGLE:** FOR  
RULING BOXES





THE FIRST QUESTION  
MOST PEOPLE ASK IS:  
"WHAT SHOULD I DRAW?"

EVERY COMIC BOOK STORY  
STARTS WITH AN *IDEA*.  
SO... THE *FIRST* THING  
TO DO... IS *THINK!*

THINK ABOUT WHAT YOU  
WANT TO DRAW *BEFORE*  
YOU PUT PENCIL TO PAPER.

LOOK AT SOME OF YOUR  
FAVORITE COMIC BOOKS  
AGAIN. WHAT ARE  
THEY ABOUT?

**SUPERHEROES** **COWBOY**  
**MONSTER** **ROBOTS** **SCIENCE FICTION**  
**FUNNY** **ANIMALS** **FAIRY TALES**  
**DETECTIVE** **TEEN COMICS**



# HOLD IT!



BEFORE YOU START  
TO DRAW OR WRITE,  
YOU HAVE TO THINK

# OKAY.

IF YOU DON'T HAVE  
AN IDEA FOR A STORY,  
THINK ABOUT A STORY  
YOU'VE READ OR SEEN.  
ONE YOU'VE ENJOYED.

MAYBE IT'S A  
MOVIE. OR A  
TV SHOW. OR A  
BOOK. OR A  
FAIRY TALE.  
WOULDN'T IT  
BE FUN TO MAKE  
THAT STORY INTO A  
COMIC BOOK?

THERE'S YOUR IDEA FOR  
YOUR OWN COMIC BOOK



# STOP!



AS SOON AS A GOOD  
IDEA STRIKES, GRAB A  
PEN AND PAPER BEFORE  
IT SLIPS AWAY!



NOW, WRITE YOUR STORY IDEAS DOWN. MAKE *NOTES* OF *ALL* YOUR IDEAS, SO YOU WON'T FORGET 'EM WHEN YOU START TO DRAW.

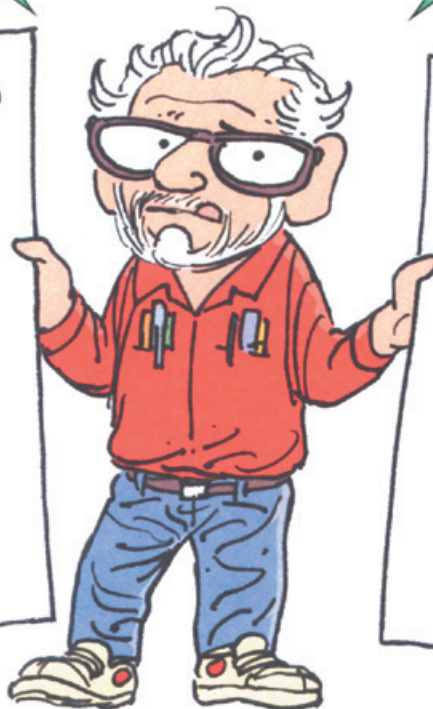
YOU CAN DO SOME SMALL SKETCHES, TOO, BUT CONCENTRATE ON THE *WRITING*.



DRAWING A COMIC BOOK STORY IS ACTUALLY *TWO* JOBS THAT SHOULD BE *DONE SEPARATELY*.

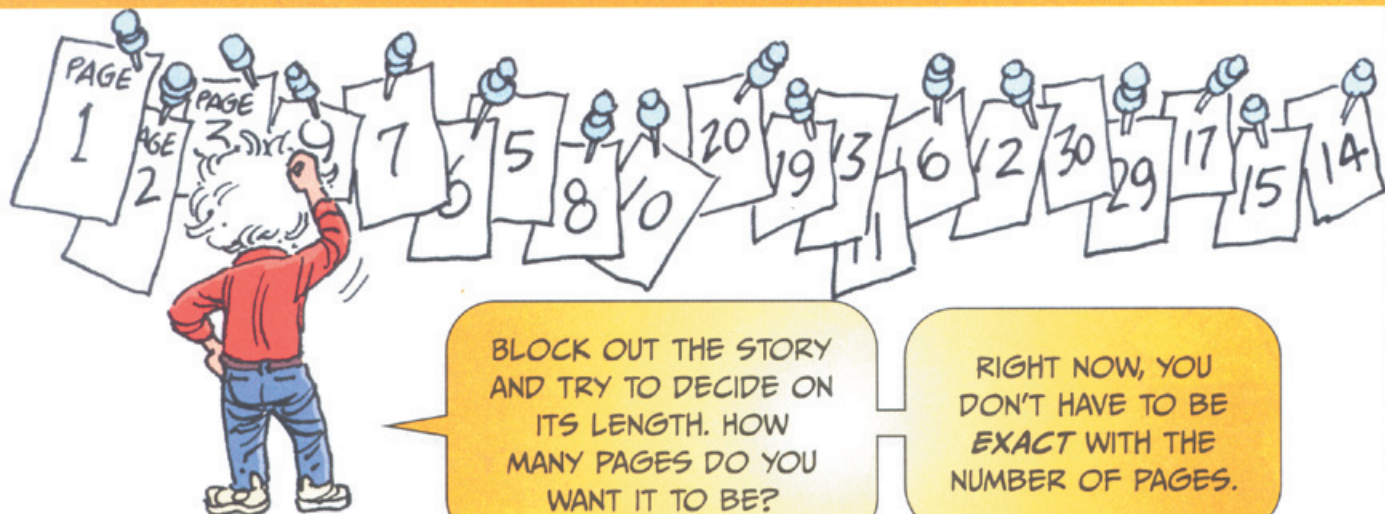
IT'S VERY DIFFICULT AND FRUSTRATING TO TRY TO DO THEM *BOTH* AT THE *SAME* TIME. I DON'T DO IT . . . AND NEITHER SHOULD YOU.

STORY



DRAW  
THE  
STORY





BLOCK OUT THE STORY  
AND TRY TO DECIDE ON  
ITS LENGTH. HOW  
MANY PAGES DO YOU  
WANT IT TO BE?

RIGHT NOW, YOU  
DON'T HAVE TO BE  
**EXACT** WITH THE  
NUMBER OF PAGES.

And then the  
monster grabs  
the kid, and

When the space  
ship passed Mars  
There was a huge  
explosion, and

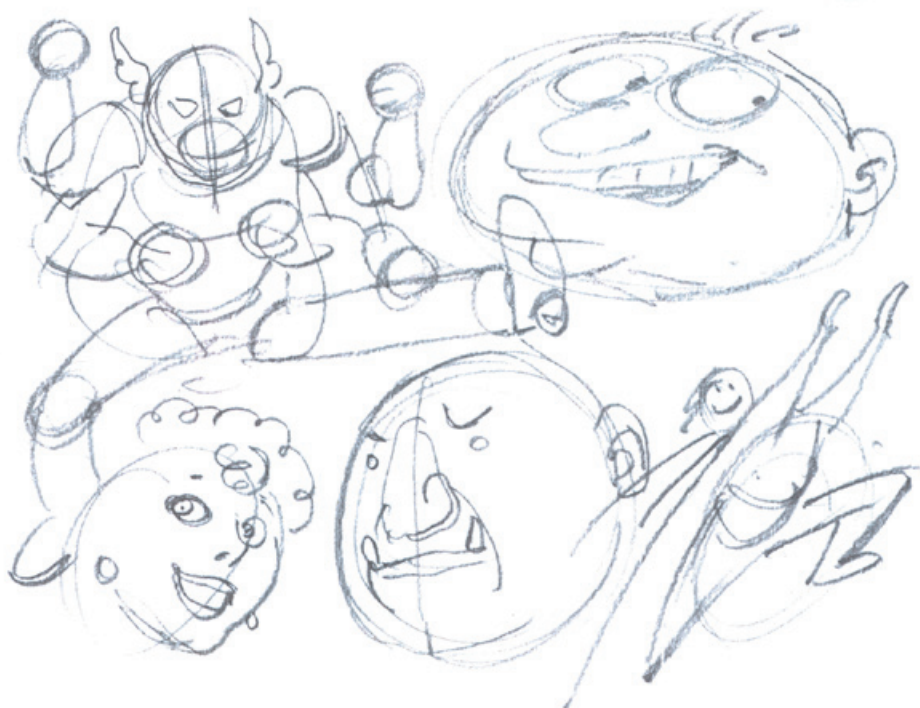
then the cowboy  
pulled his gun  
and shot the  
cattle rustler

King Kong went  
and climbed up  
The Empire State  
Building and

the kid ran  
from the gang  
of bullies but  
they chased

The robots walked  
right through the  
brick wall and  
knocked down the

DO SOME  
SKETCHES AS  
YOU WRITE.  
THE SKETCHES  
DON'T HAVE TO  
BE FINISHED—  
JUST SOME  
ROUGH IDEAS  
YOU DON'T WANT  
TO FORGET.



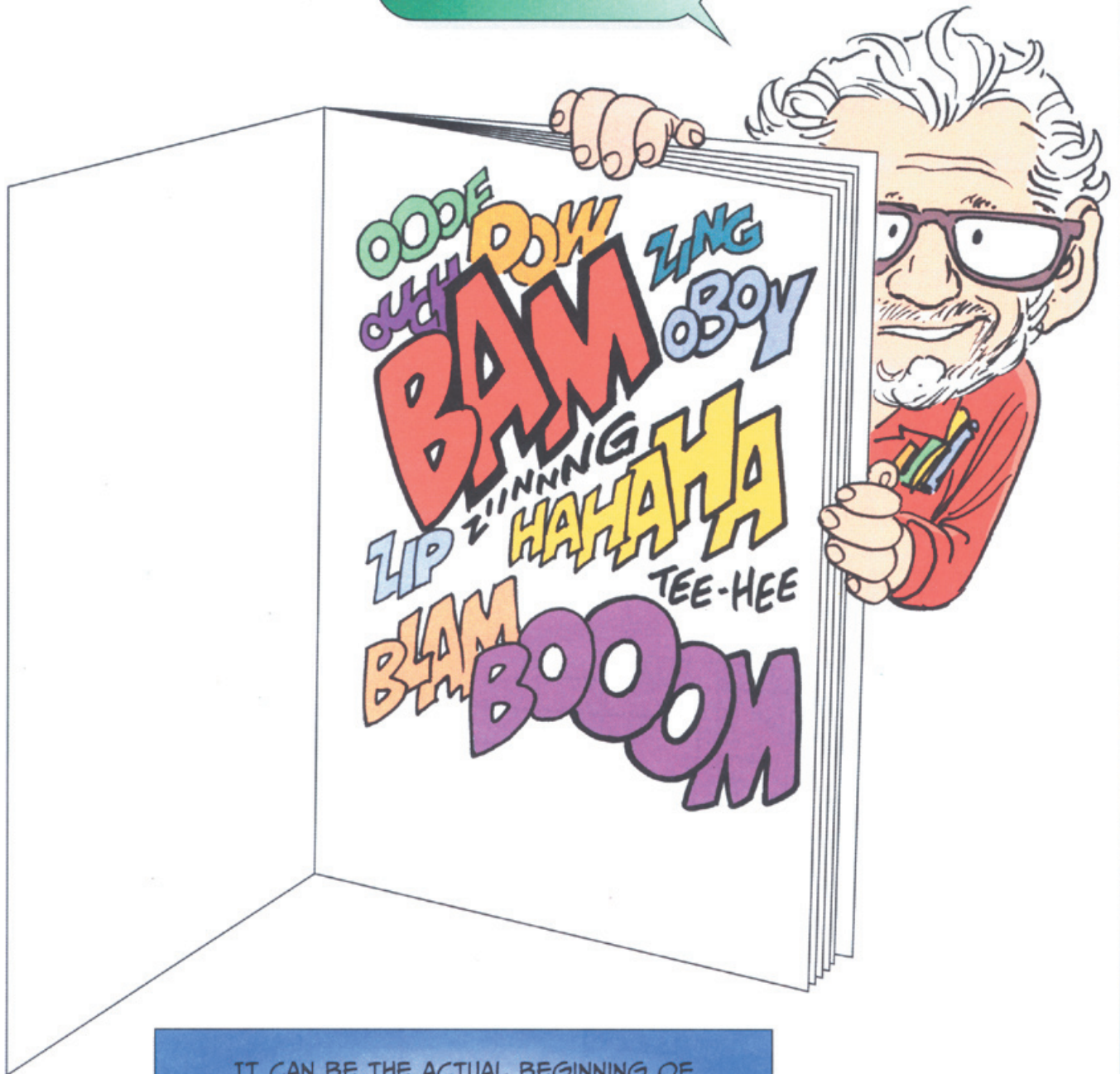


## CHAPTER 2: *THE STORY*

---

MOST COMIC BOOK  
STORIES START  
OFF WITH WHAT  
WE CALL A *SPLASH*!

A BIG DRAWING THAT  
GRABS THE READER'S  
ATTENTION. CHECK OUT  
A VARIETY OF COMIC  
BOOKS FOR INSPIRATION.



IT CAN BE THE ACTUAL BEGINNING OF  
YOUR STORY, OR IT CAN DEPICT A VERY  
DRAMATIC EVENT THAT HAPPENS LATER ON.  
IT'S LIKE THE BEGINNING OF A MOVIE. . . .



A GOOD WAY TO PLAN  
YOUR STORY IS TO THINK  
OF AN INTERESTING  
*BEGINNING* AND AN  
EXCITING *ENDING*.

THE *FIRST* AND  
LAST PAGES IN  
YOUR BOOK.

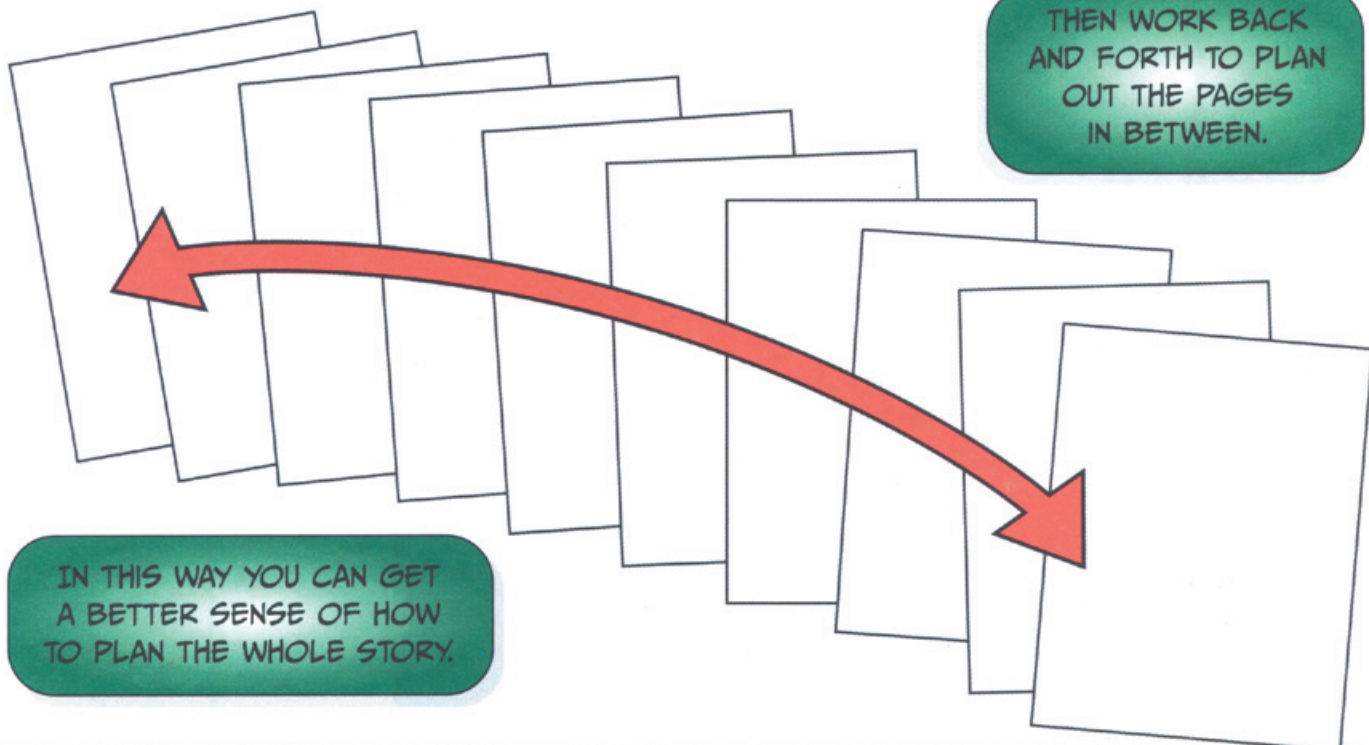
Page 1

The End



THEN WORK BACK  
AND FORTH TO PLAN  
OUT THE PAGES  
IN BETWEEN.

IN THIS WAY YOU CAN GET  
A BETTER SENSE OF HOW  
TO PLAN THE WHOLE STORY.







TAKE ONE STEP AT A TIME . . . AND PLAN YOUR BOOK CAREFULLY

**FRRRRUP**

YOU DON'T HAVE TO DO A WHOLE BOOK AT ONCE. DO A FEW PAGES AT A TIME.

WHEN YOU'RE NOT WORKING ON YOUR STORY, WHY NOT CREATE OTHER FEATURES?

**LETTERS TO THE EDITOR**

HOW ABOUT PLANNING A LETTER PAGE?

OR A COMPUTER GAME AD?

OR A GAG?

**IT'S A Joke!**



REMEMBER . . .  
THIS IS *YOUR*  
COMIC BOOK.  
SO DO THE  
STORY *YOU'D*  
LIKE TO READ.

HERE ARE  
SOME  
SUGGESTIONS:



1  
DO YOU LIKE  
**SUPER-  
HEROES?**  
WHAT KIND OF  
POWERS WOULD  
**YOUR**  
SUPERHERO HAVE?

2  
HOW ABOUT A  
**WILD MAN**  
WHO SWINGS  
THROUGH  
THE JUNGLE?

3  
MAYBE A  
**DETECTIVE**  
OR A POLICEMAN  
WHO CAPTURES  
BANK ROBBERS?

4  
HERE'S YOUR  
CHANCE TO DO  
A **COWBOY**  
STORY, ABOUT  
THE WILD WEST.

5  
OR . . . AN  
**ASTRONAUT**  
WHO TRAVELS  
TO ALIEN PLANETS.

6  
YOU COULD  
DO A **WAR**  
STORY ABOUT  
BRAVE SOLDIERS  
IN BATTLE.





IT'S A LOT  
EASIER TO  
DRAW YOUR  
STORY WHEN  
YOU WORK  
FROM A *SCRIPT*.

THIS IS WHAT  
A *PROFESSIONAL  
SCRIPT* LOOKS  
LIKE . . . USED BY  
*PROFESSIONAL  
CARTOONISTS*.

<u>TITLE</u>	NAME OF STORY
PAGE	PAGE OF STORY
PANEL	PANEL ON THE PAGE.
DESCRIPTION	DESCRIPTION OF CHARACTERS AND PICTURE IN THE PANEL. WHAT AND WHERE IT'S HAPPENING.
DIALOGUE	WHATEVER TALK THAT IS GOING ON IN THE PANEL AND WHO IS TALKING.
CAPTION	ADDITIONAL TEXT DESCRIPTION NOT INCLUDED IN THE DIALOGUE.
SOUND EFFECTS	BIFF! BANG! CRACK! OUCH! NOISE IN GENERAL.

AS YOU DEVELOP YOUR STORY AND CHARACTERS, WRITE OUT  
THE ENTIRE SCRIPT ON PAGES LIKE THIS ONE.



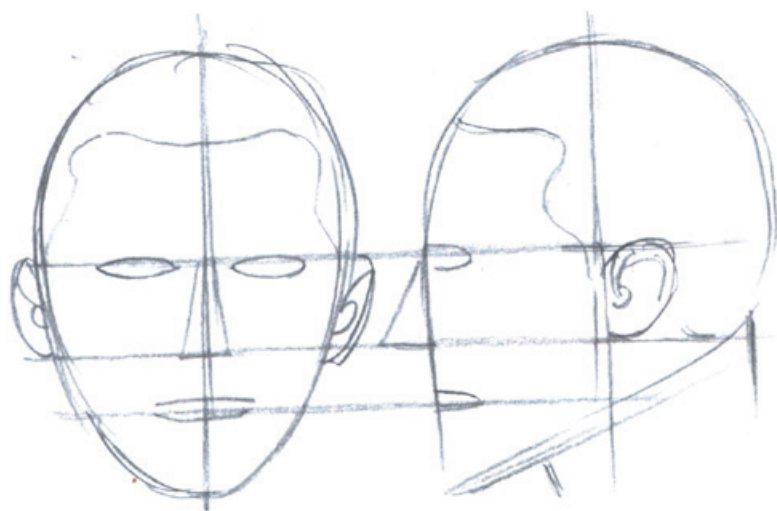
## CHAPTER 3: CHARACTERS AND SETTING

NOW THAT YOU'VE  
WORKED OUT YOUR  
COMIC BOOK STORY,  
IT'S TIME TO DEVELOP  
YOUR CHARACTERS.



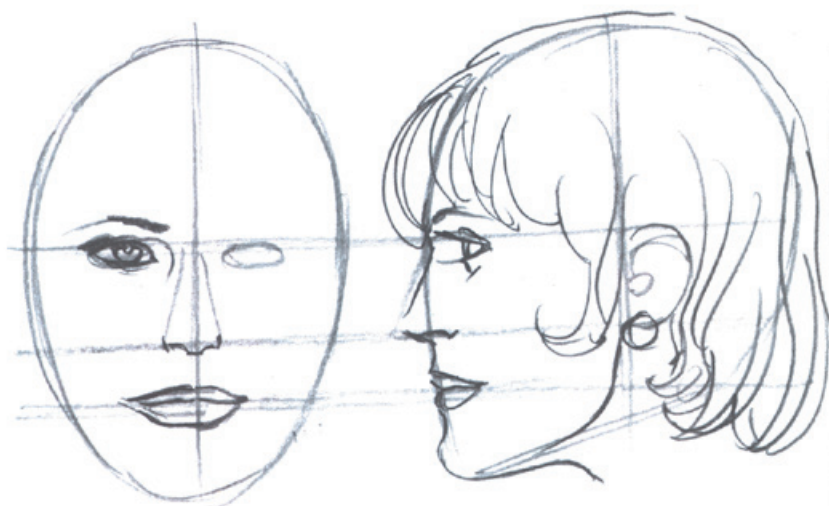
THE EYES ARE ROUGHLY  
IN THE MIDDLE OF THE  
HEAD, THE NOSE IS HALFWAY  
BETWEEN THE EYES AND  
CHIN, AND THE MOUTH IS  
HALFWAY BETWEEN THE  
NOSE AND CHIN.

HERE ARE SOME HINTS  
ON HOW TO DRAW THE  
HUMAN HEAD.



THE BASIC PROPORTIONS  
OF THE MALE AND FEMALE  
HEAD ARE THE SAME ...  
NO MATTER WHAT YOUR  
CHARACTERS LOOK LIKE.

HINT HINT  
**HINT HINT**  
HINT



*DON'T* PRESS DOWN  
TOO HARD ON YOUR PENCIL.  
IT'S EASIER TO ERASE A  
MISTAKE WHEN YOUR LINE  
ISN'T TOO DARK.

YOU CAN DARKEN YOUR  
LINES AFTER YOU'RE SURE  
THE DRAWING IS *RIGHT*.





NOW IT'S TIME TO MAKE **CHARACTER SHEETS**. THESE ARE DRAWINGS OF YOUR CHARACTERS' HEAD FRONT, SIDE, THREE QUARTER, AND REAR ANGLES.

IN ADDITION, YOU SHOULD DO A DRAWING OF YOUR CHARACTERS' **FULL FIGURE**. WILL IT BE **SHORT, TALL, FAT, OR SKINNY?**



DO A CHARACTER SHEET FOR **EACH IMPORTANT CHARACTER** IN YOUR STORY.



WHEN YOU READ A  
COMIC BOOK STORY,  
YOU WANT TO KNOW  
*WHERE* THE STORY  
IS HAPPENING.

**BACKGROUNDS**  
ARE VERY  
**IMPORTANT** FOR  
THAT REASON.

SO . . . START BY  
PRACTICING  
DRAWING THINGS  
THAT ARE IN YOUR  
OWN HOUSE OR  
ROOM. TOYS,  
FURNITURE,  
SHOES, LAMPS . . .  
**ANYTHING!**

AND PAY  
ATTENTION TO  
**DETAILS.**

THE MORE REAL  
YOU DRAW THE  
BACKGROUND, THE  
MORE REAL YOUR  
**STORY** WILL BE.





IT DOESN'T  
MATTER IF YOU  
DRAW *FUNNY*  
OR *SERIOUS*.



IF THE *BACKGROUND*  
LOOKS WRONG, THE  
WHOLE STORY WILL  
LOOK WRONG.

FIND GOOD  
*PHOTOGRAPHS* OF  
ALL YOUR  
BACKGROUND  
DETAILS. THAT'S  
CALLED *REFERENCE*.

*DON'T* MAKE  
BACKGROUNDS  
UP, OR TRY  
TO DRAW THEM  
FROM MEMORY.



**WRONG**



**RIGHT**



IF YOU WANT  
TO DRAW A  
*CASTLE*, OR A  
*LAMP* OR A  
*HORSE* OR A  
*LION*, YOU CAN  
FIND PICTURES OF  
THEM IN YOUR  
*PUBLIC LIBRARY*,  
*ENCYCLOPEDIAS*,  
OR ON THE  
*INTERNET*.



REMEMBER, NOW . . .  
JUST BECAUSE YOU'VE  
DRAWN SOMETHING *ONCE*  
DOESN'T MEAN IT'S AS  
GOOD AS IT'LL GET. *NO, SIR!*

KEEP PRACTICING AND  
DRAWING EVERY CHANCE YOU  
GET! THE MORE YOU SKETCH  
AND DRAW, THE MORE YOUR  
DRAWINGS WILL IMPROVE.



**READY?**

OKAY, NOW . . .  
TAKE A *DEEP BREATH* . . .

. . . AND LET'S GET  
STARTED ON THE *PAGES*  
OF YOUR COMIC BOOK.



## CHAPTER 4: THUMBNAILED

FIRST, USE  
SKETCH PAPER  
TO DO **SMALL  
ROUGH DRAWINGS**  
(CALLED THUMBNAILS)  
BEFORE YOU DO  
ANY DRAWING IN  
YOUR BOOK.

BUT . . . **DON'T**  
START DRAWING  
IN YOUR **BOOK**.

HAVING FINISHED  
WRITING YOUR  
**SCRIPT**, YOU'RE  
READY TO START  
DRAWING  
YOUR **PAGES**.

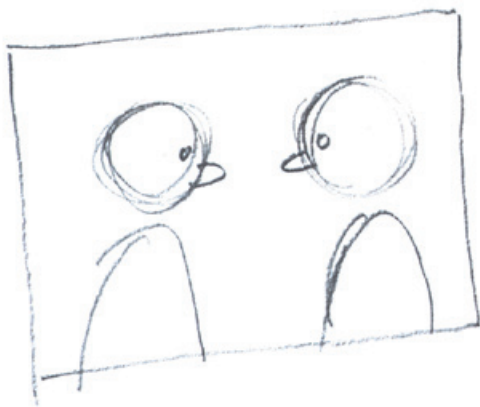


IT'S MUCH EASIER TO  
DEVELOP AND CORRECT  
THESE SMALL THUMBNAILS  
THAN IT IS TO ERASE IN  
THE COMIC BOOK ITSELF.



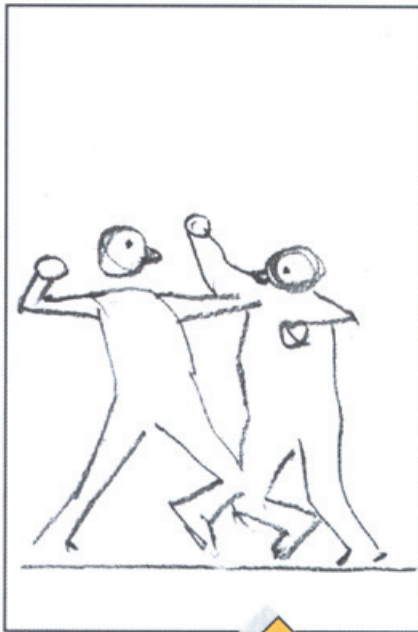
USE YOUR THUMBNAIL DRAWINGS  
TO PLAN YOUR PANELS ON EVERY  
PAGE OF YOUR COMIC BOOK.

'ACTION' OR 'DRAMATIC'  
PANELS SHOULD BE LARGER THAN  
PANELS WITH 'TALKING HEADS.'



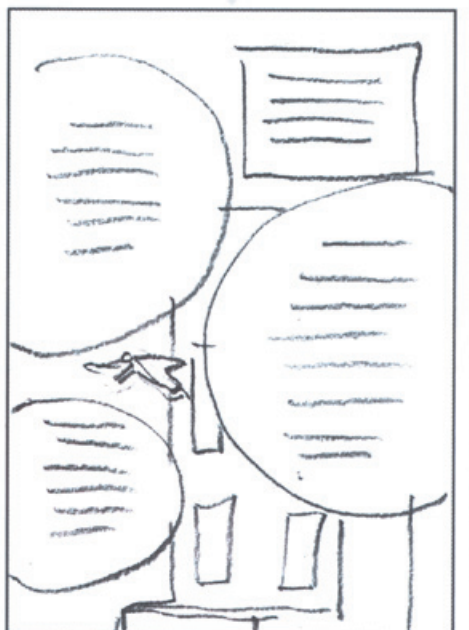
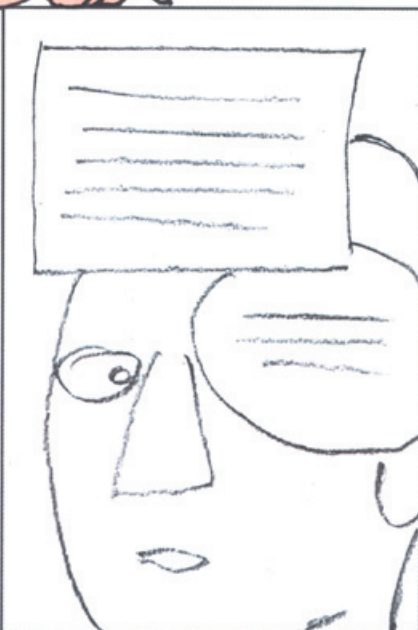
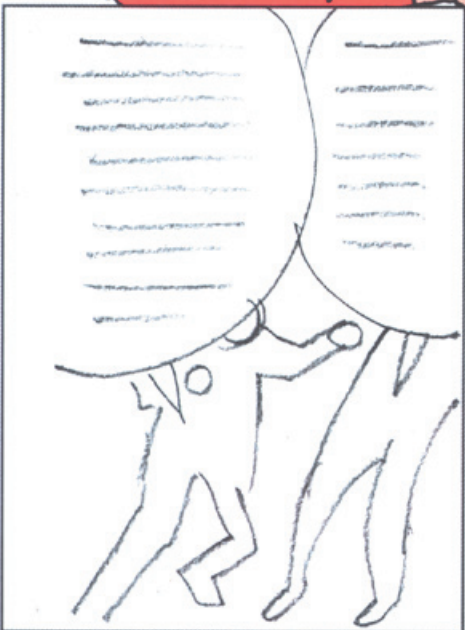
DON'T FORGET TO  
PLAN **BACKGROUNDS** IN  
YOUR PANELS, AS WELL  
AS CHARACTERS.





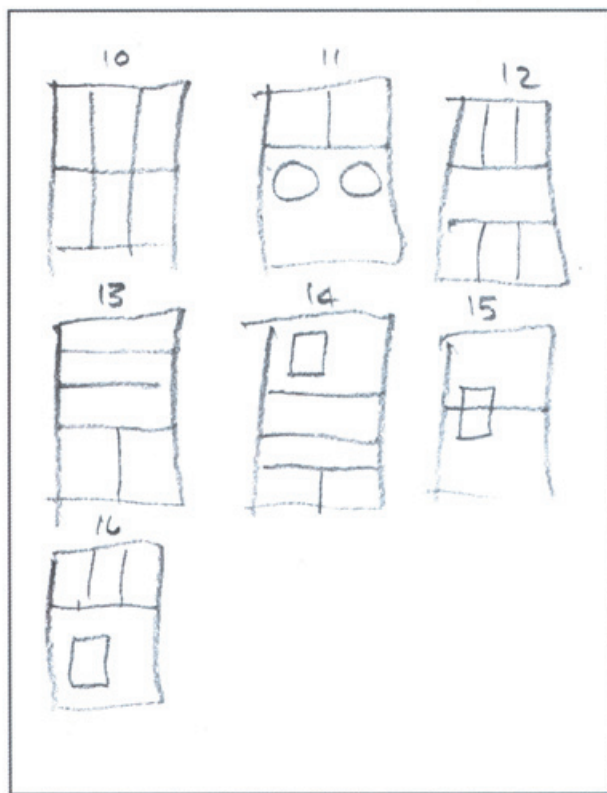
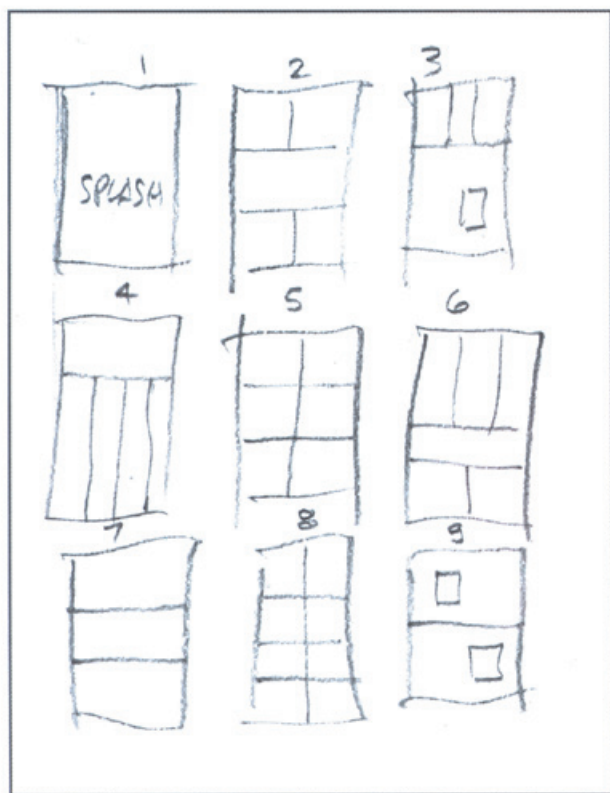
PLAN YOUR PAGES  
TO HAVE A SMOOTH  
FLOW FROM PANEL  
TO PANEL . . . SO  
A READER CAN  
FOLLOW THE  
STORY EASILY.

AND MAKE SURE  
YOU LEAVE ENOUGH  
ROOM FOR *DIALOGUE*  
AND *CAPTIONS*, OR  
THE PANELS WILL  
LOOK CROWDED.





## PAGE LAYOUTS



WHEN YOU PLAN YOUR BOOK IN THIS MANNER, YOU CAN ADJUST PANELS AND MAKE CORRECTIONS ...

... A LOT MORE *EASILY* THAN IF YOU DREW RIGHT INTO YOUR ACTUAL COMIC BOOK.





OKAY . . .  
GATHER UP  
YOUR  
THUMBNAILS,  
CHARACTER  
SHEETS, AND  
REFERENCES.

WE'RE READY  
TO START  
SOME REAL  
*SERIOUS*  
*WORK ON YOUR*  
*COMIC BOOK.*



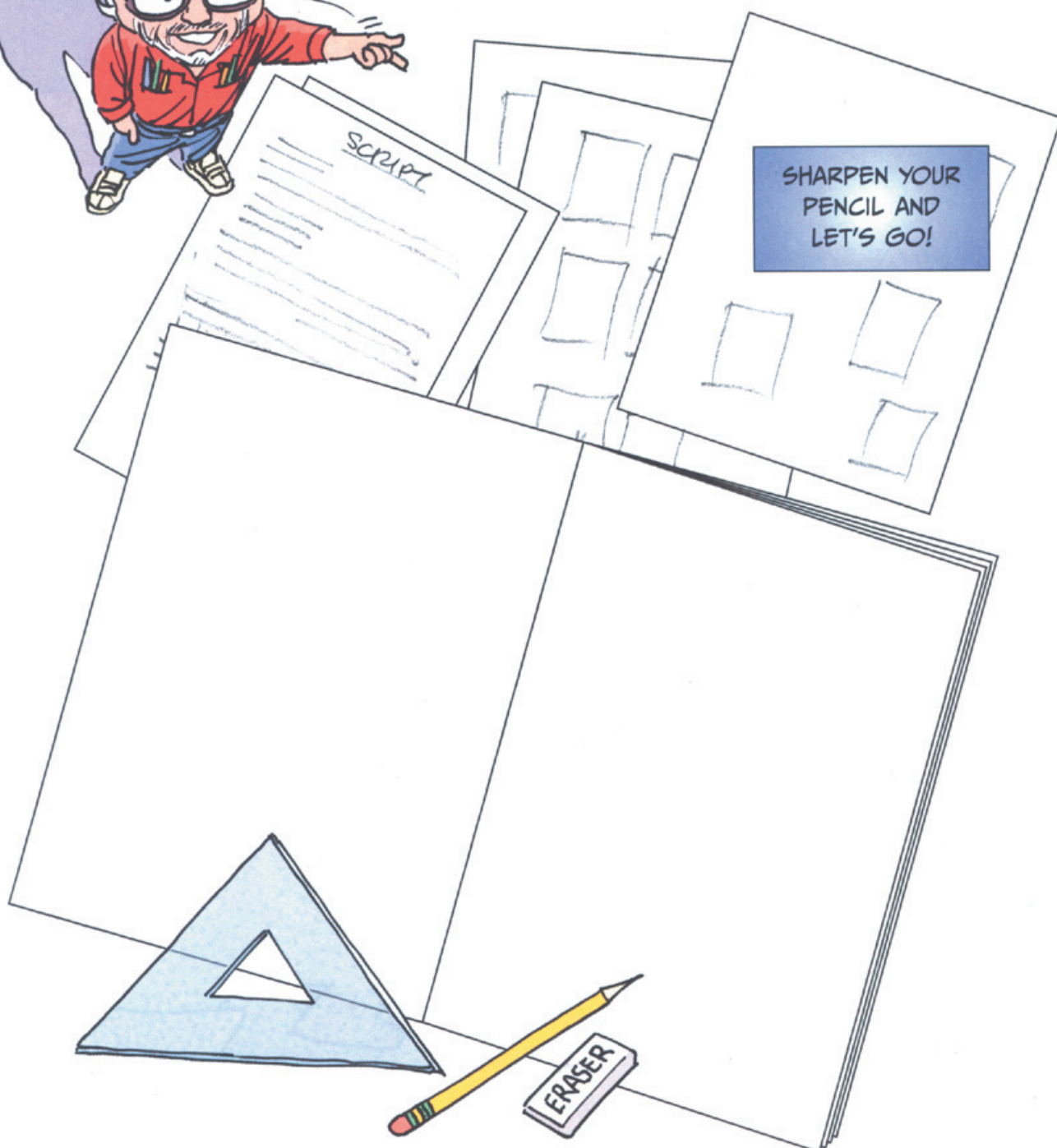


## CHAPTER 5: **PANELS**

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MAKING YOUR  
OWN COMIC  
BOOK IS LIKE  
BUILDING A  
HOUSE. YOUR  
SCRIPT AND  
THUMBNAILS ARE  
YOUR **PLANS!**

WITHOUT THEM,  
YOU WOULDN'T  
KNOW WHERE  
TO PUT WINDOWS  
OR DOORS ...  
OR **PANELS.**





INSIDE COVER

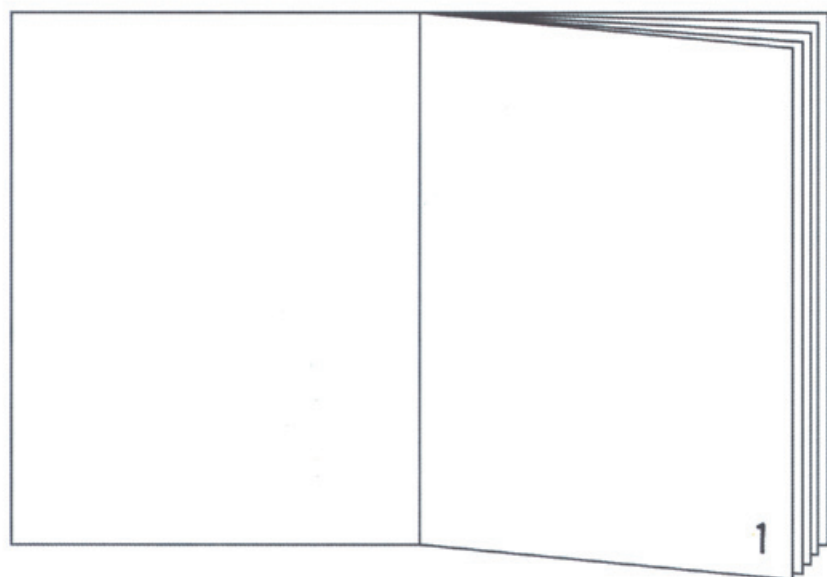
FIRST PAGE

START BY  
NUMBERING  
THE PAGES IN  
YOUR BOOK.

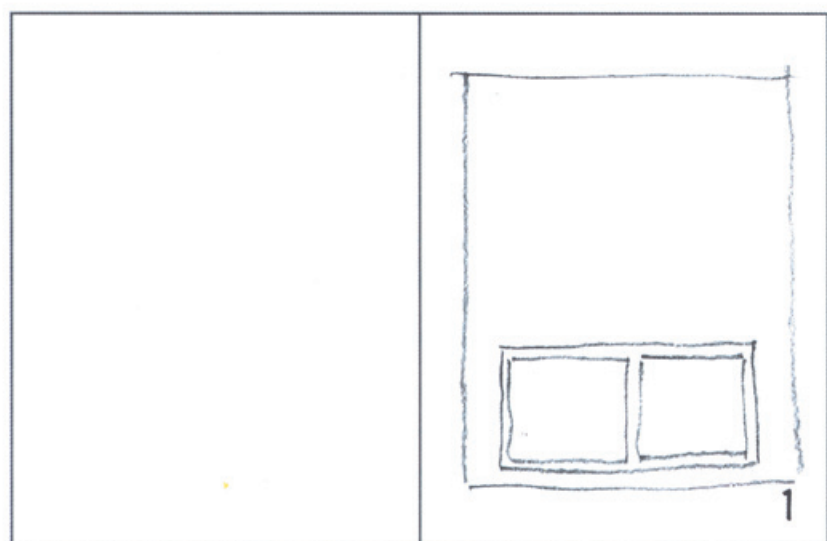


PUT A SMALL  
NUMBER ON THE  
BOTTOM RIGHT  
HAND CORNER OF  
EACH PAGE. THIS  
WILL HELP YOU TO  
QUICKLY FIND THE  
BOOK PAGE THAT  
MATCHES THE  
SCRIPT PAGE.

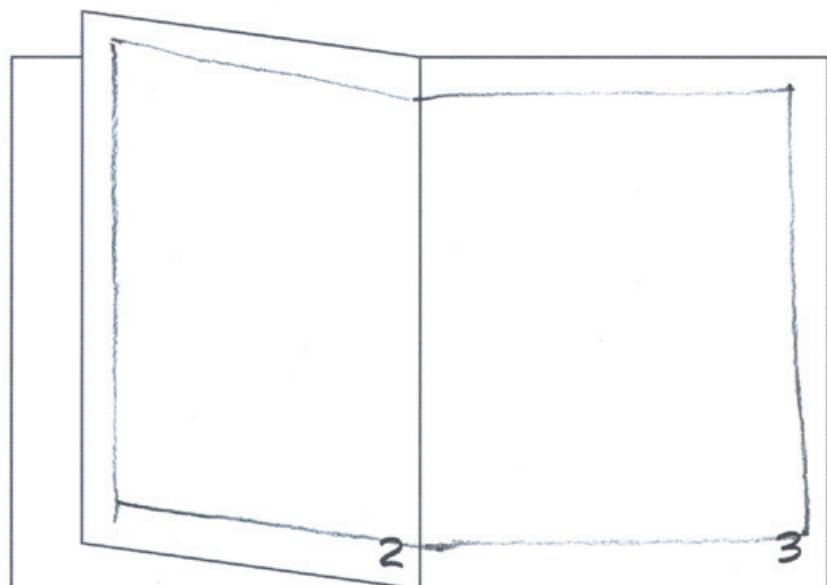




WHEN YOU OPEN THE COVER OF YOUR BOOK, THE RIGHT HAND PAGE IS *PAGE ONE*. THE LEFT IS CALLED THE *INSIDE FRONT COVER*.

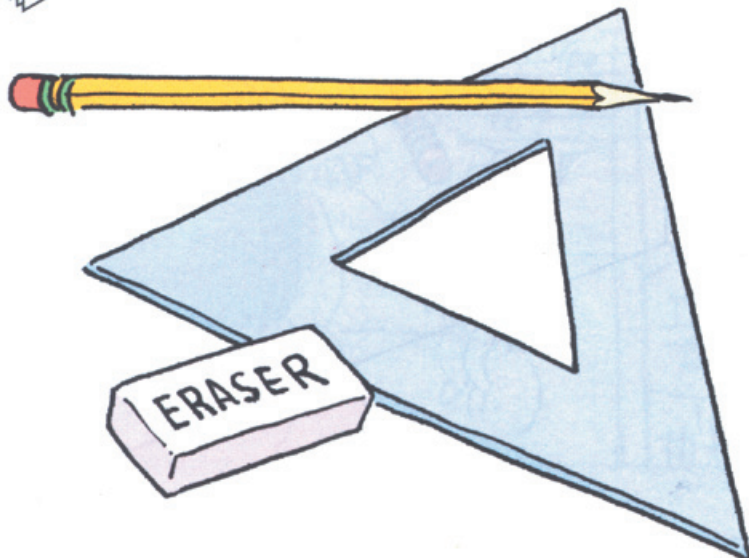


THE *SPLASH* ON PAGE ONE CAN BE A *FULL-PAGE* DRAWING OR A LARGE DRAWING WITH ONE OR TWO PANELS.



SOMETIMES A CARTOONIST WILL USE PAGES TWO AND THREE FOR A DOUBLE-PAGE SPREAD. THE CHOICE IS UP TO YOU . . . IT'S *YOUR* COMIC BOOK!



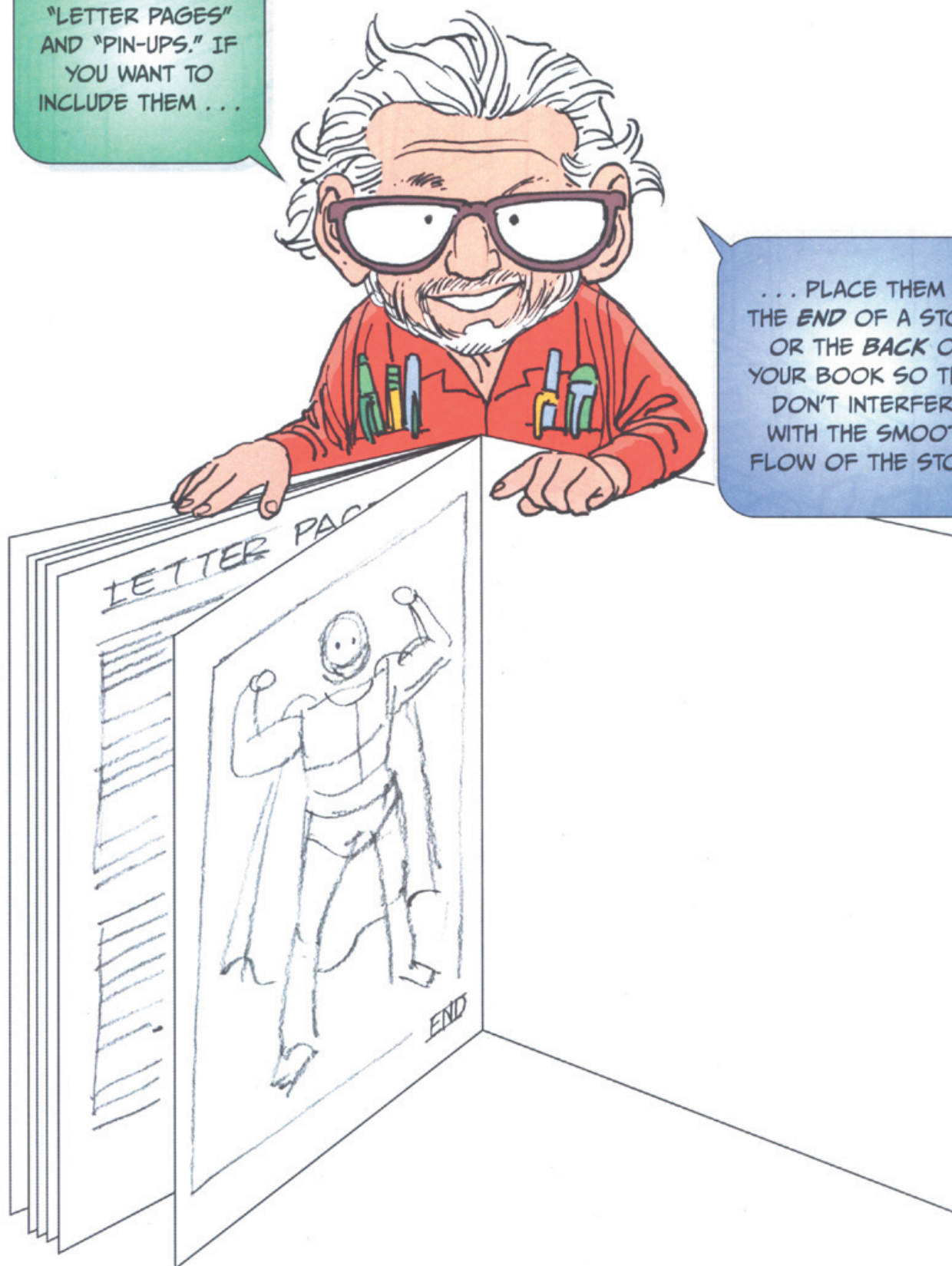


SEPARATIONS  
BETWEEN PANELS  
SHOULD BE  
*DOUBLE LINES*,  
NOT SINGLE LINES.  
THIS CLEARLY  
SEPARATES  
DRAWINGS FROM  
PANEL TO PANEL.



MANY COMIC BOOKS HAVE "LETTER PAGES" AND "PIN-UPS." IF YOU WANT TO INCLUDE THEM . . .

. . . PLACE THEM AT THE *END* OF A STORY OR THE *BACK* OF YOUR BOOK SO THEY DON'T INTERFERE WITH THE SMOOTH FLOW OF THE STORY.

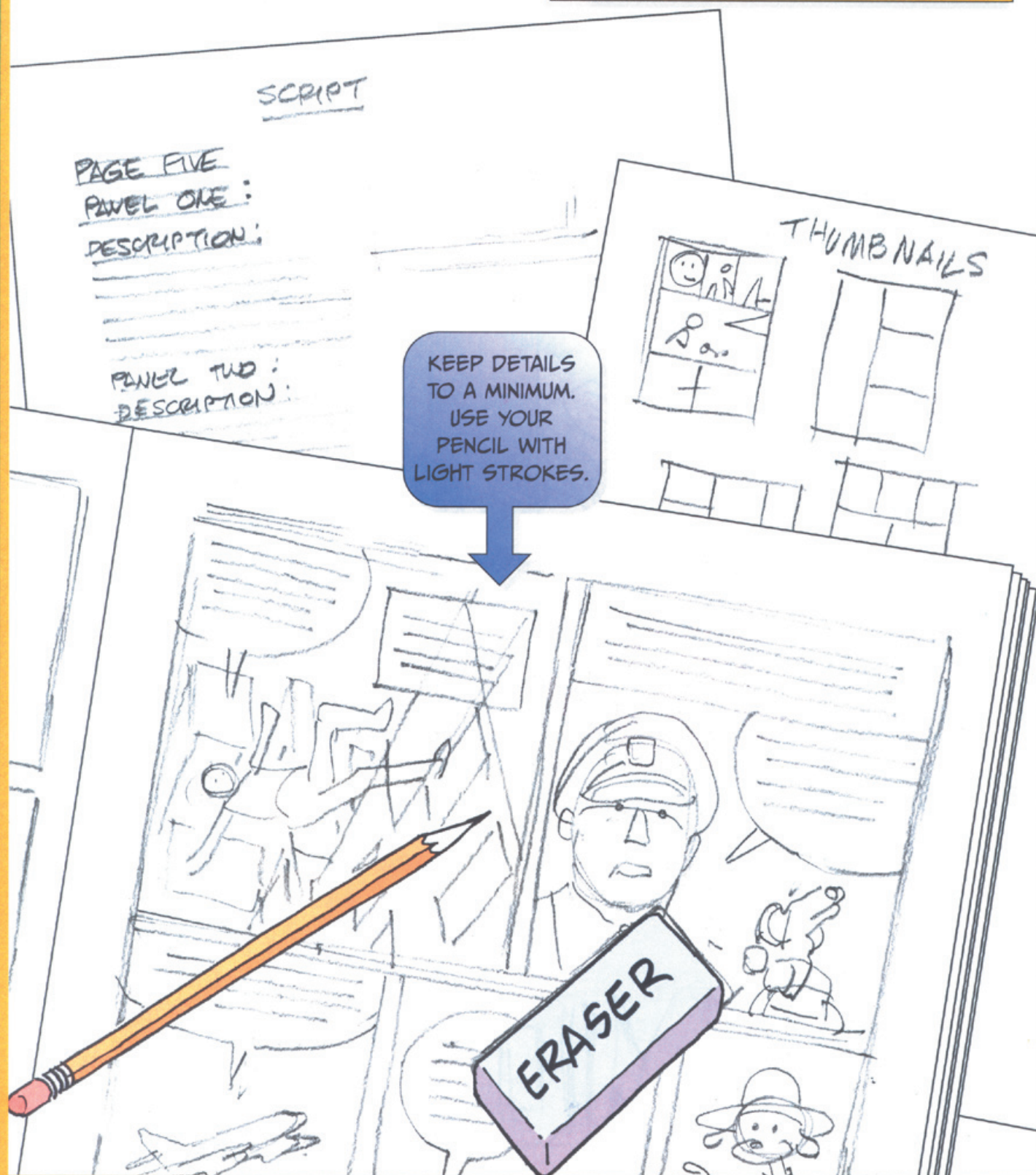




## CHAPTER 6: **ROUGH IT OUT**

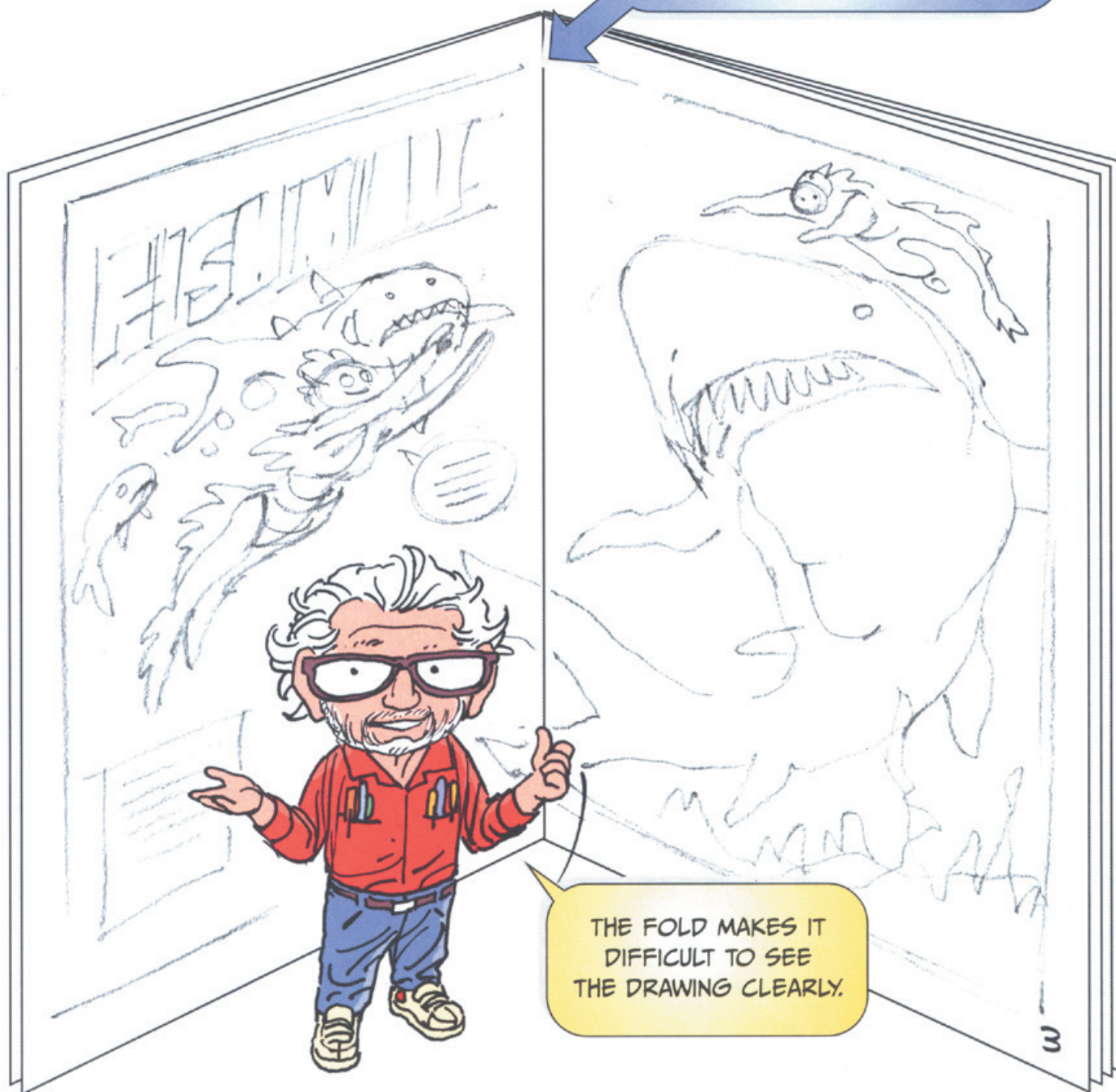
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NOW THAT YOU HAVE YOUR PANEL BORDERS DRAWN (IN PENCIL), PUT IN YOUR **BALLOONS** AND **CAPTIONS**. THEN ROUGHLY SKETCH YOUR DRAWINGS.





IF YOU DECIDE TO HAVE A DOUBLE-PAGE SPREAD, MAKE SURE NO IMPORTANT PARTS OF YOUR DRAWINGS ARE IN THE CENTER FOLD, OR GUTTER.





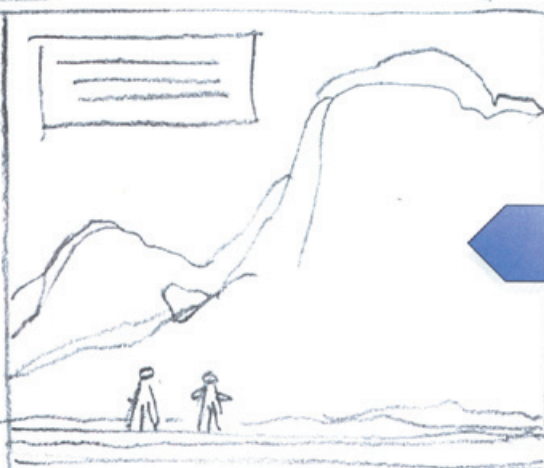
VARY YOUR PANELS WITH  
**CLOSE-UPS, LONG SHOTS,**  
**OVERHEADS, WORM'S-EYE**  
**VIEWS, AND SO ON.**

IT MAKES THE PAGE MORE  
INTERESTING AND GIVES  
THE PAGE MOVEMENT.

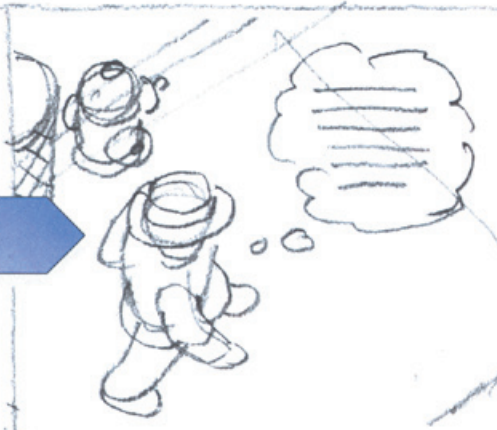
CLOSE-UP



LONG SHOT



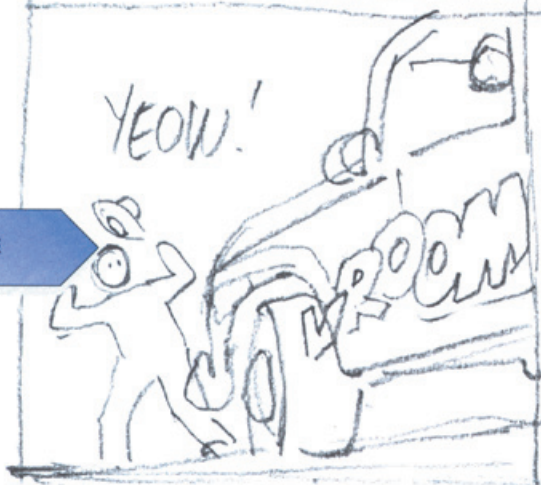
OVERHEAD



WORM'S-EYE



EXTREME



SILHOUETTE





DON'T BE AFRAID TO  
MAKE CHANGES AS YOU  
GO ALONG. IF YOU  
DECIDE TO MAKE A  
PANEL LARGER—OR  
SMALLER—JUST ERASE  
THE PENCIL LINES AND  
RULE NEW ONES.

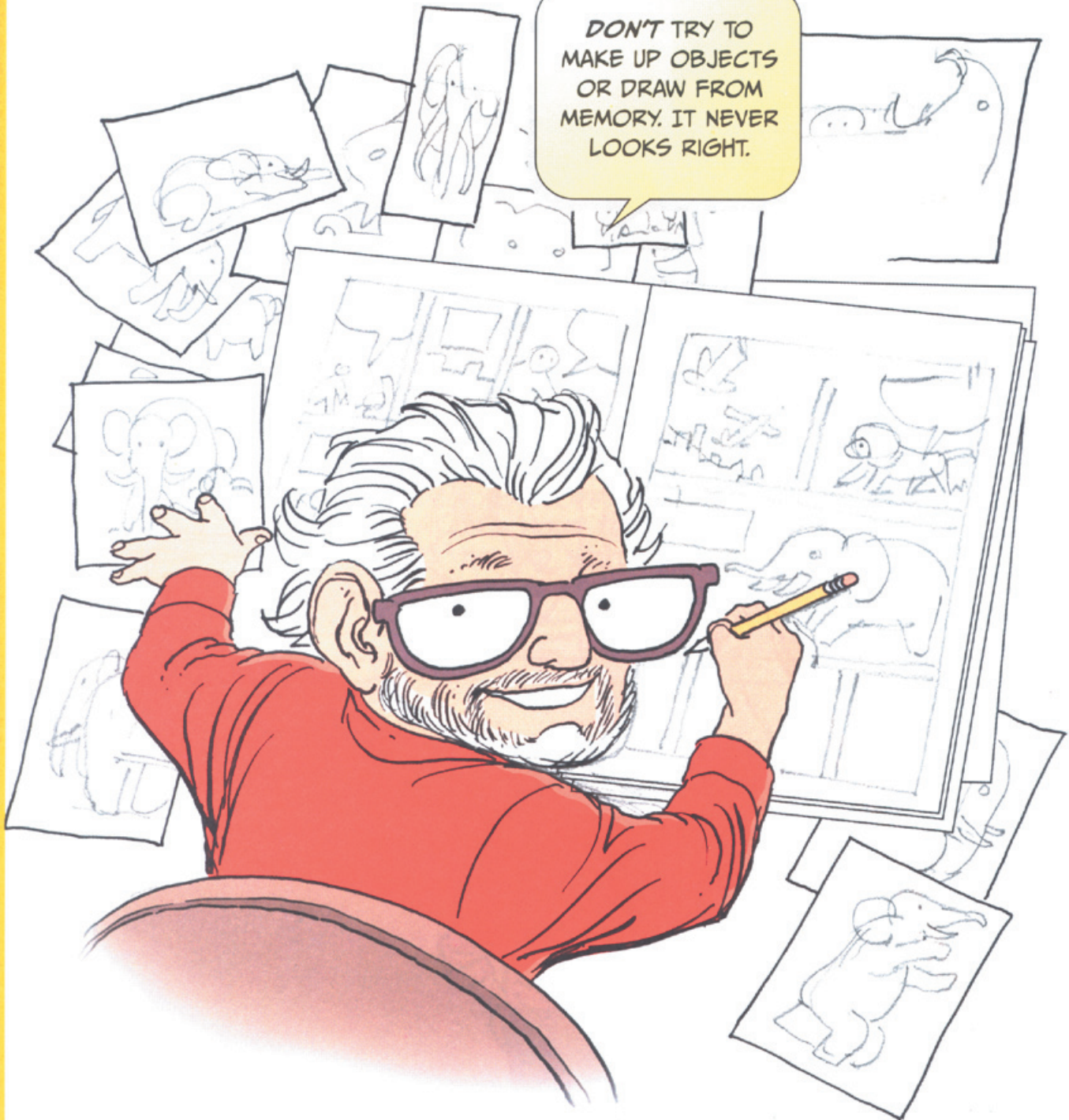




ROUGH OUT YOUR DRAWINGS  
THROUGHOUT YOUR BOOK . . .  
AND CONTINUE TO GATHER  
*REFERENCE MATERIALS*.

KEEP ON LOOKING FOR *PHOTOGRAPHS*  
OF OBJECTS YOU NEED TO DRAW. FIND AS  
MANY PHOTOS AS YOU CAN OF THE  
OBJECTS FROM *DIFFERENT ANGLES*.

*DON'T TRY TO  
MAKE UP OBJECTS  
OR DRAW FROM  
MEMORY. IT NEVER  
LOOKS RIGHT.*





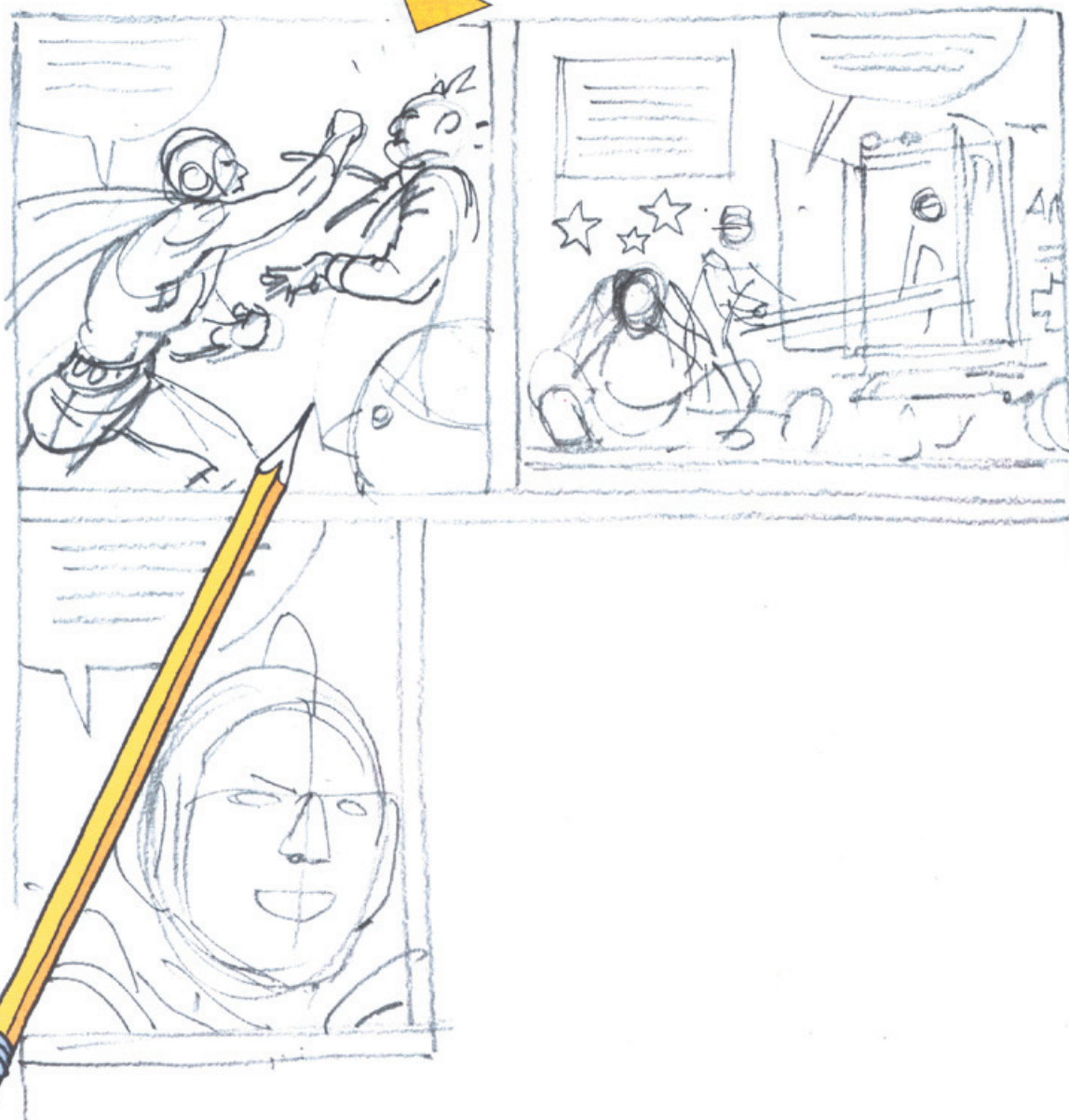
## CHAPTER 7:

# FINISH PENCILS

THE NEXT STEP IN DOING YOUR OWN COMIC BOOK IS TO **FINISH** YOUR PENCIL DRAWINGS.

GUIDED BY YOUR ROUGH SKETCH, DRAW IN **LINE** WITH NO **SHADING**. INCLUDE ALL THE DETAILS THAT YOU FEEL ARE NECESSARY.

JUST REMEMBER **NOT** TO PRESS DOWN TOO HARD ON YOUR PENCIL, OKAY?





DOING YOUR OWN  
COMIC BOOK IS A  
LOT OF WORK . . .  
AND YOU CAN GET  
KINDA ANXIOUS TO  
FINISH IT.

BUT . . .  
**DON'T  
RUSH IT!**

DRAWING TOO FAST  
RESULTS IN MAKING  
SILLY MISTAKES AND  
CREATING WORK THAT  
LOOKS SLOPPY. SO . . .  
**TAKE YOUR TIME.** AT  
THE END, YOU'LL BE  
GLAD YOU DID.





SOMETIMES A  
DRAWING WILL  
JUST *NOT* LOOK  
*RIGHT*. AND THE  
MORE YOU TRY TO  
CORRECT IT, IT  
SEEMS, THE  
*WORSE* IT GETS.

HERE'S A  
GOOD HINT:

WHEN THAT HAPPENS,  
REDRAW YOUR DRAWING AT  
THE SAME SIZE ON A PIECE  
OF SKETCH PAPER.

IF YOU  
*STILL*  
DON'T LIKE  
IT, REDRAW  
IT *AGAIN*.





WHEN YOU'RE  
SATISFIED WITH  
YOUR NEW DRAW-  
ING, ERASE THE  
OLD ONE FROM  
YOUR BOOK.

IF YOU HAVEN'T  
PRESSED TOO HARD  
WITH YOUR PENCIL,  
THE PAPER IN YOUR  
BOOK SHOULD BE  
NICE AND CLEAN.

THEN . . .  
COPY YOUR  
SKETCH INTO  
THE CLEAN  
SPACE.





FINISH YOUR LINE  
PENCIL DRAWINGS  
AND THEN RENDER  
THE SHADOWS  
VERY LIGHTLY.

THE NEXT STAGES ARE *LETTERING* AND  
*INKING*. AFTER INKING YOU'RE GOING TO  
*ERASE* YOUR PENCILING ALTOGETHER AND  
LEAVE *ONLY* THE BLACK INK LINES.

SO, DON'T MAKE YOUR PENCIL  
LINE OR SHADING TOO DARK.

USE THE *SIDE* OF  
YOUR PENCIL LEAD  
FOR SHADING, *NOT*  
THE PENCIL *POINT*.





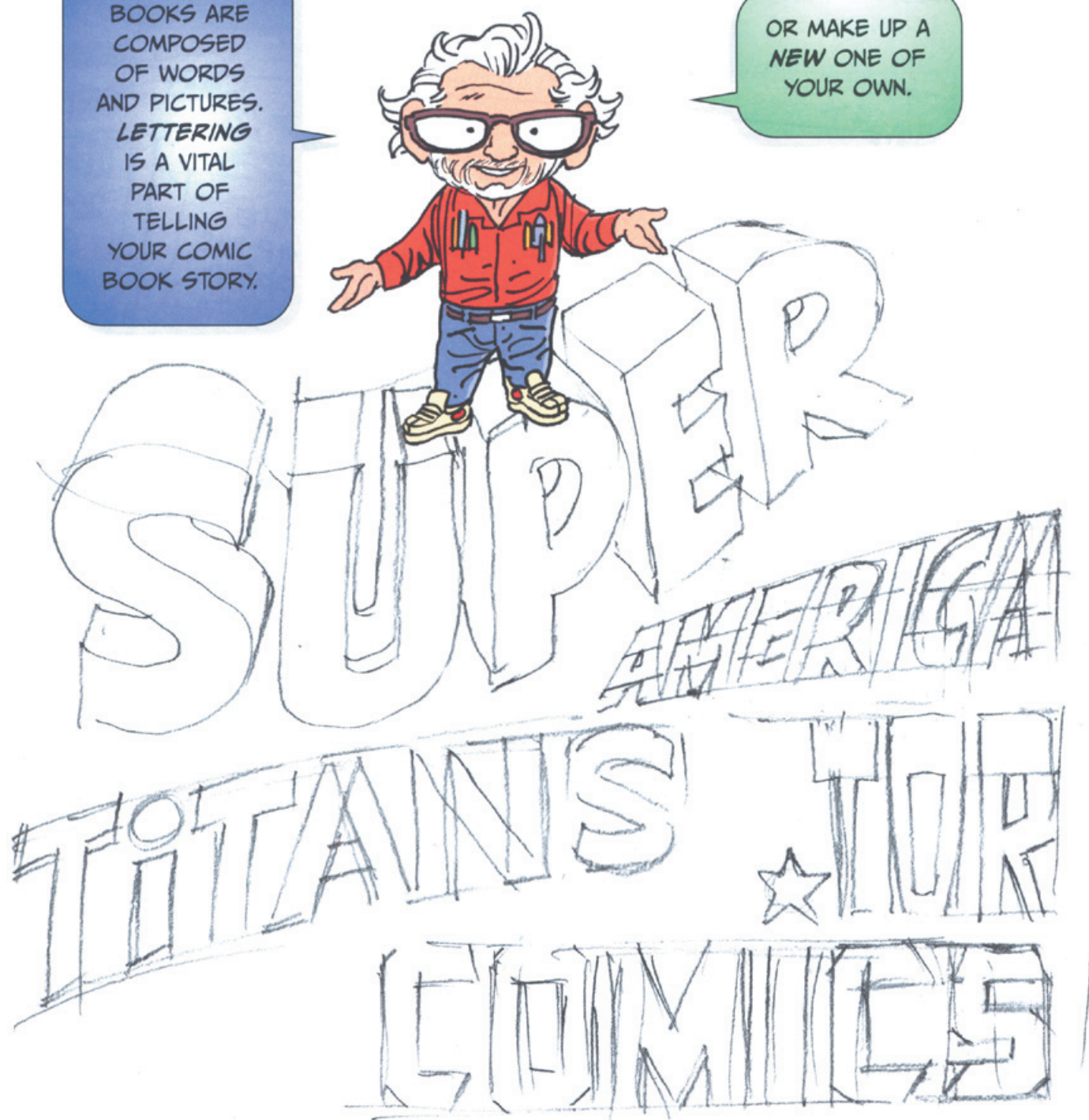
## CHAPTER 8: **LETTERING**

-----

COMIC BOOKS ARE COMPOSED OF WORDS AND PICTURES. **LETTERING** IS A VITAL PART OF TELLING YOUR COMIC BOOK STORY.

THE **TITLE** LETTERING IS **SPECIAL**. LOOK AT ADVERTISEMENTS IN NEWSPAPERS AND MAGAZINES FOR DIFFERENT STYLES YOU CAN USE.

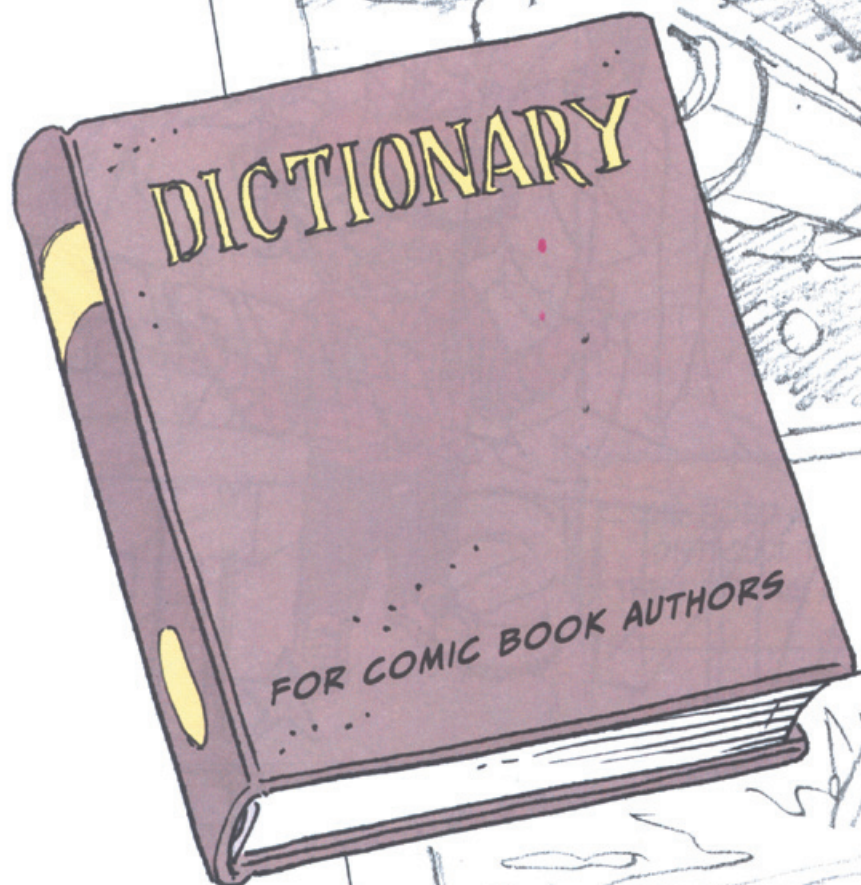
OR MAKE UP A **NEW** ONE OF YOUR OWN.





IT'S A GOOD IDEA TO CHECK YOUR *SPELLING*. KEEP A *DICTIONARY* HANDY. WRONG SPELLING CAN SPOIL A STORY'S EFFECTIVENESS, AND MAKE IT LOOK DUMB.

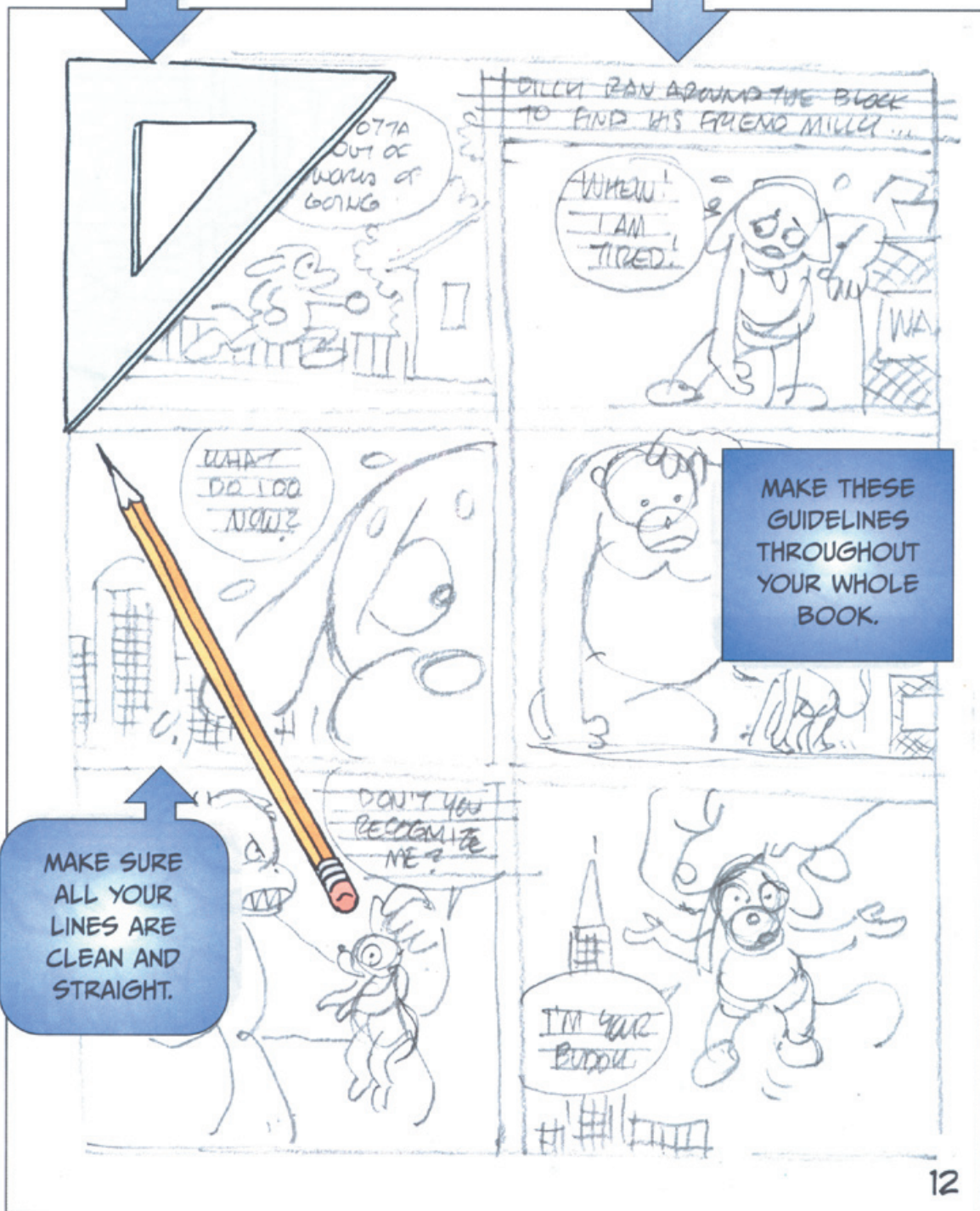
IF YOU HAVEN'T ALREADY DONE IT, ROUGH THE WORDS IN TO GIVE YOU AN IDEA OF HOW MUCH *SPACE* WILL BE LEFT FOR YOUR DRAWINGS.





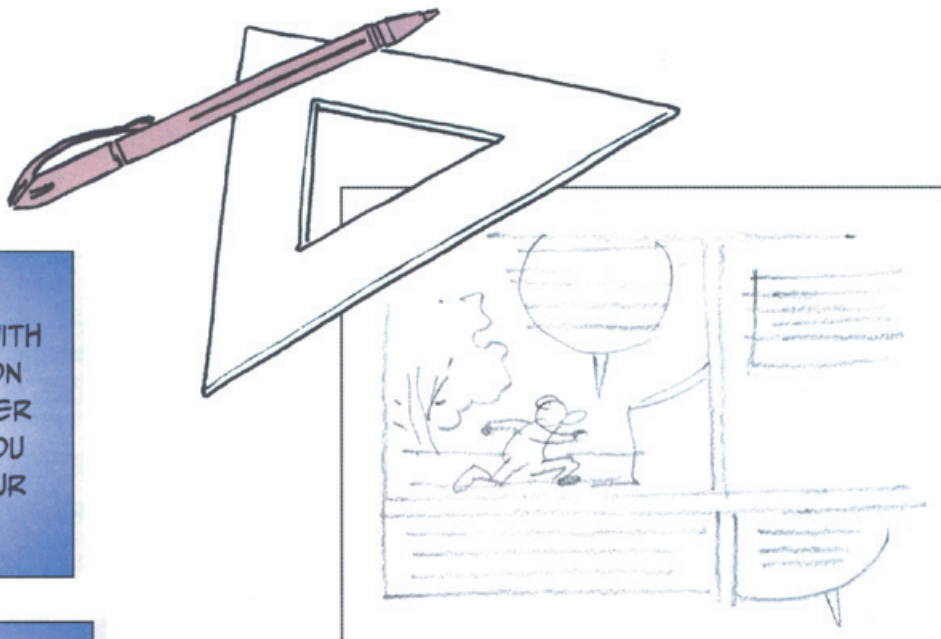
YOUR **TRIANGLE** IS A REALLY HELPFUL TOOL. THE RIGHT ANGLE (90°) WILL GIVE YOU A **SQUARED** PANEL.

USE THE TRIANGLE TO MARK **GUIDELINES** FOR LETTERING. LOOK AT SOME COMIC BOOKS TO SEE THE **SIZE** AND **HEIGHT** FOR THE LETTERING.





ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 WXYZ. 1234567890



PRACTICE  
 LETTERING WITH  
 YOUR PEN ON  
 SKETCH PAPER  
**BEFORE** YOU  
 DO IT IN YOUR  
 BOOK.

THEN, USING YOUR  
 ROUGH PENCIL  
 LETTERING AS A  
 GUIDE, DO THE  
 LETTERING IN  
 YOUR BOOK.

MOST COMIC BOOK  
 LETTERING IS "UPPER  
 CASE," OR CAPITAL  
 LETTERS. SOUND  
 EFFECTS ARE LARGER  
 AND DARKER.

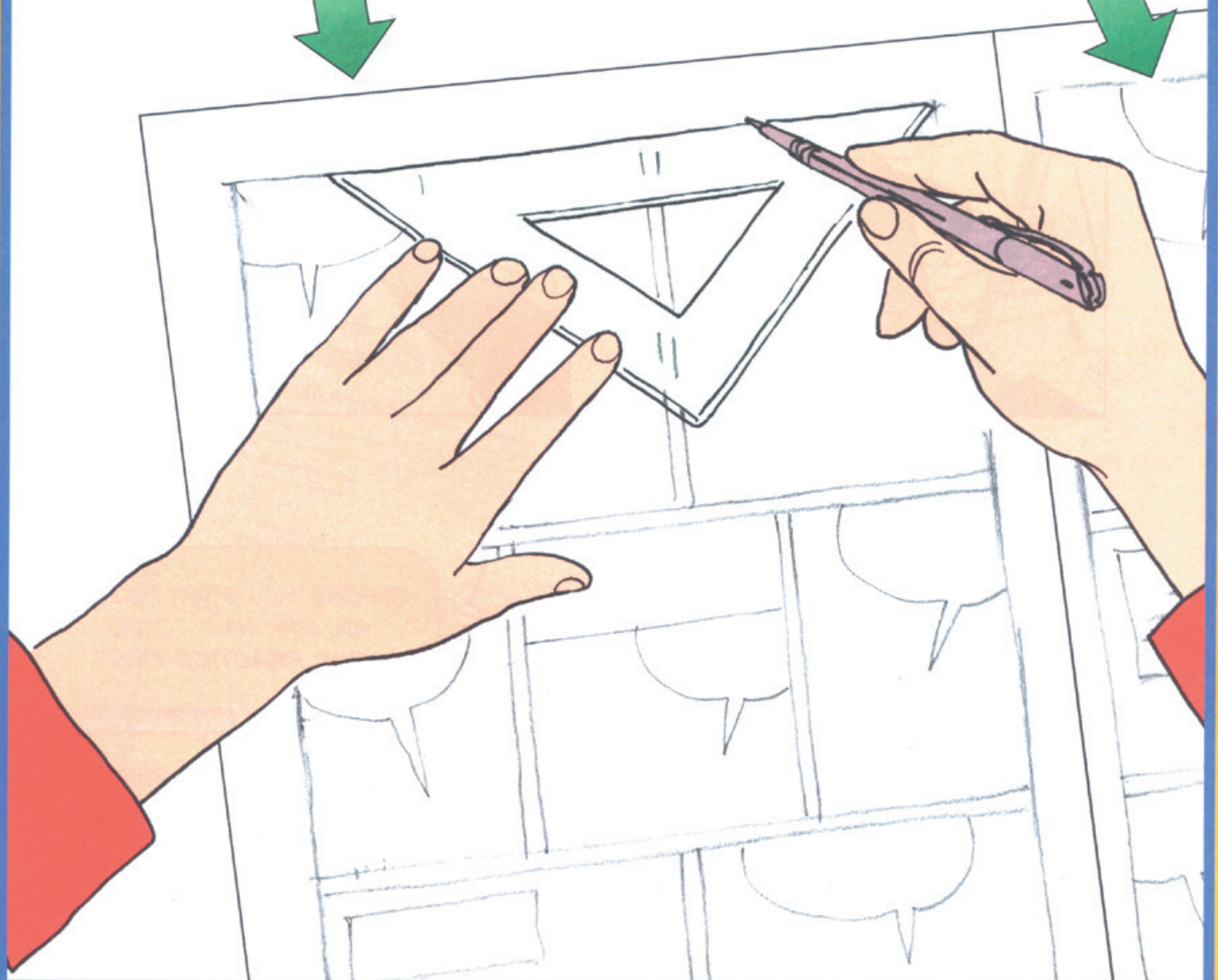
THINK OF  
 SOUND  
 EFFECTS AS  
 PRINTED  
 WORDS THAT  
 YOU CAN  
**HEAR.** BE  
 CREATIVE.

**POW!** **BLAM**  
**ZAAAAP** **ZIP** **ZIP** **ZIP** **ZIP** **BLAM**  
**CRACK** **TINNNNG** **BA-ROOM**  
**ERWOOOSH**  
**KER-WHAM** **KRUMP**



AFTER YOU'VE FINISHED  
LETTERING THE WORDS, INK  
THE PANEL BORDERS. USE  
YOUR PEN AND TRIANGLE TO  
GET CLEAN STRAIGHT LINES.

WHEN THE BORDERS  
ARE DONE, DO THE  
BALLOON SHAPES IN  
INK. THE BALLOONS CAN  
BE DONE FREEHAND.





## CHAPTER 9: **INKING**

-----

INK DRAWINGS ARE WHAT MAKES COMIC BOOK ART LOOK LIKE A COMIC BOOK. IT'S THE STYLE OF ART USED IN CARTOONING.

AFTER YOU FINISH YOUR PENCIL DRAWINGS, YOU WILL GO OVER THEM WITH YOUR INK PEN.

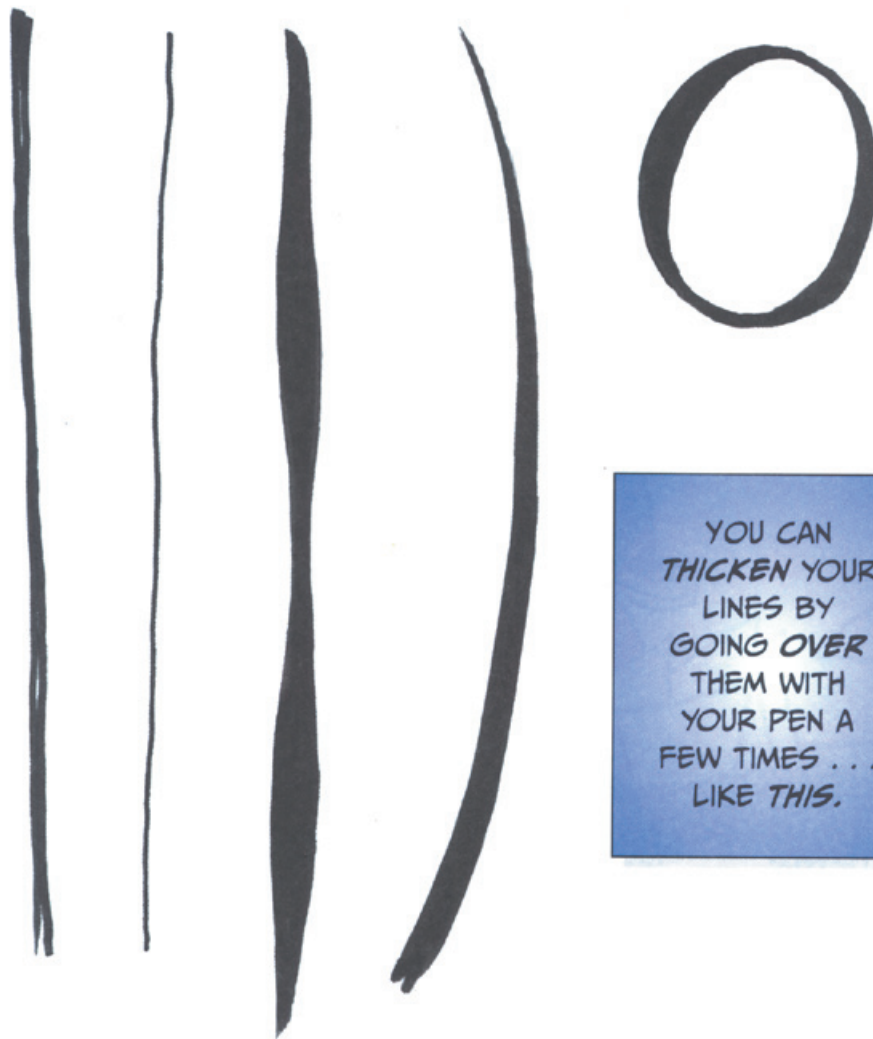


BEFORE YOU START INKING, YOU MAY WANT TO DO SOME PRACTICE FIRST.

SO . . . DO SOME PENCIL DRAWING ON SKETCH PAPER AND PRACTICE INKING **BEFORE** YOU WORK IN YOUR BOOK.



THE IDEA OF INKING IS TO CREATE A PERMANENT OUTLINE OF YOUR DRAWINGS. AND ONCE YOU'RE DONE INKING THESE PERMANENT LINES, YOU'LL ERASE THE PENCIL MARKS AND HAVE CLEAN INK OUTLINES TO COLOR IN.



YOU CAN  
*THICKEN* YOUR  
LINES BY  
GOING *OVER*  
THEM WITH  
YOUR PEN A  
FEW TIMES . . .  
LIKE *THIS*.



IT'S NOT HARD TO  
PUT SHADOWS IN  
YOUR DRAWINGS IN  
*PENCIL*, BUT . . .  
IT'S MORE DIFFICULT  
TO SHADE IN *INK*.

ONE WAY IS TO DO IT  
WITH *DOTS*. IT'S  
CALLED *STIPPLING*.



BY PLACING A LOT OF  
DOTS IN THE DARKER  
AREAS AND LESS DOTS  
IN LIGHTER AREAS, YOU  
CAN MAKE SHADOWS  
AND GIVE ROUNDNESS  
TO OBJECTS.

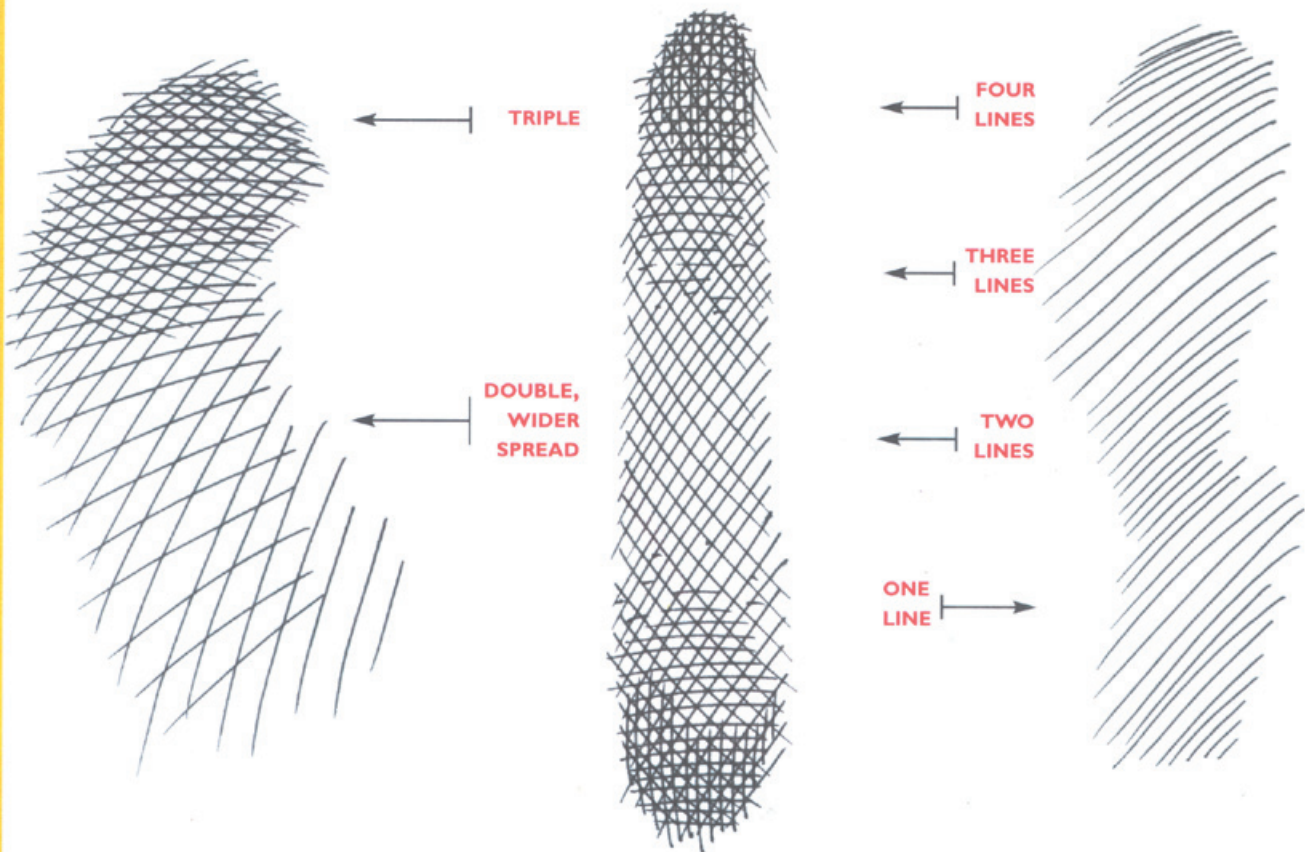
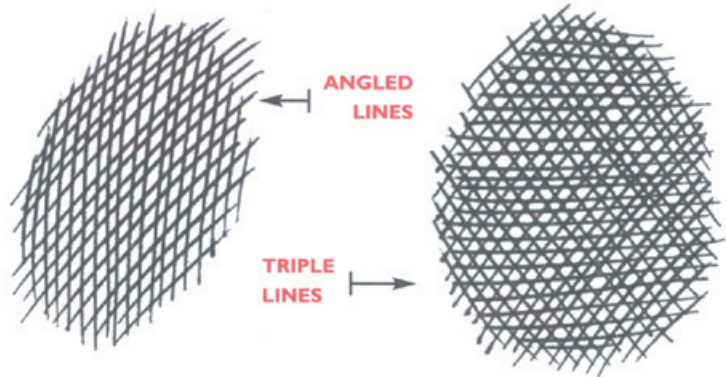
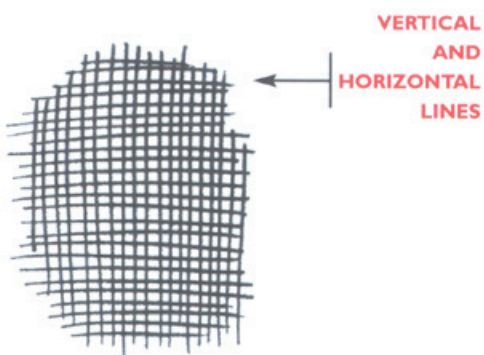
THIS TAKES  
TIME AND  
PATIENCE, BUT  
IT *WORKS!*



ANOTHER WAY  
TO CREATE  
SHADOWS AND  
ROUNDNESS IS  
BY USING  
**CROSS-HATCH.**

THAT'S DONE BY  
**CROSSING LINES.**  
THE MORE LINES  
YOU CROSS, THE  
DARKER IT GETS.

HERE ARE A  
NUMBER OF  
DIFFERENT  
EXAMPLES. . . .



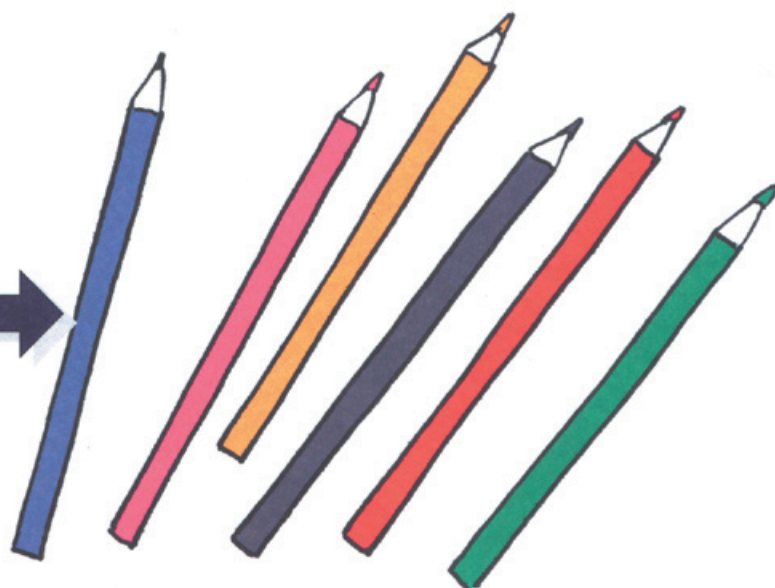


SOLID BLACK CAN  
BE DONE BY PEN  
ON SMALL AREAS . . .  
BUT . . . IT WILL USE UP  
YOUR INK VERY QUICKLY.



FOR *LARGE* BLACK  
AREAS, WAIT TIL WE  
GET TO THE CHAPTER  
ON COLORING.

**BLACK** →



**NOTE:**

IF YOUR PEN RUNS OUT OF INK OR IF YOU HAVE TO REPLACE  
ANY OF YOUR MATERIALS, GET IN TOUCH WITH THE JOE KUBERT ART STORE:  
973-328-3266, 1-800-343-4792, OR AT [WWW.KUBERTSWORLD.COM](http://WWW.KUBERTSWORLD.COM).



## CHAPTER 10: **CLEAN-UP**

-----

BEFORE YOU START  
TO ERASE ALL  
PENCIL MARKS, MAKE  
SURE THE INK IS DRY.  
YOU *DON'T* WANT  
TO SMEAR THE INK.

TOUCH IT LIGHTLY WITH  
YOUR FINGER TO SEE IF  
THE INK COMES OFF.

# WARNING!

*DON'T  
RUB IT.*

WHEN IT'S DRY,  
ERASE A *SMALL*  
AREA FIRST, THEN  
THE REST.

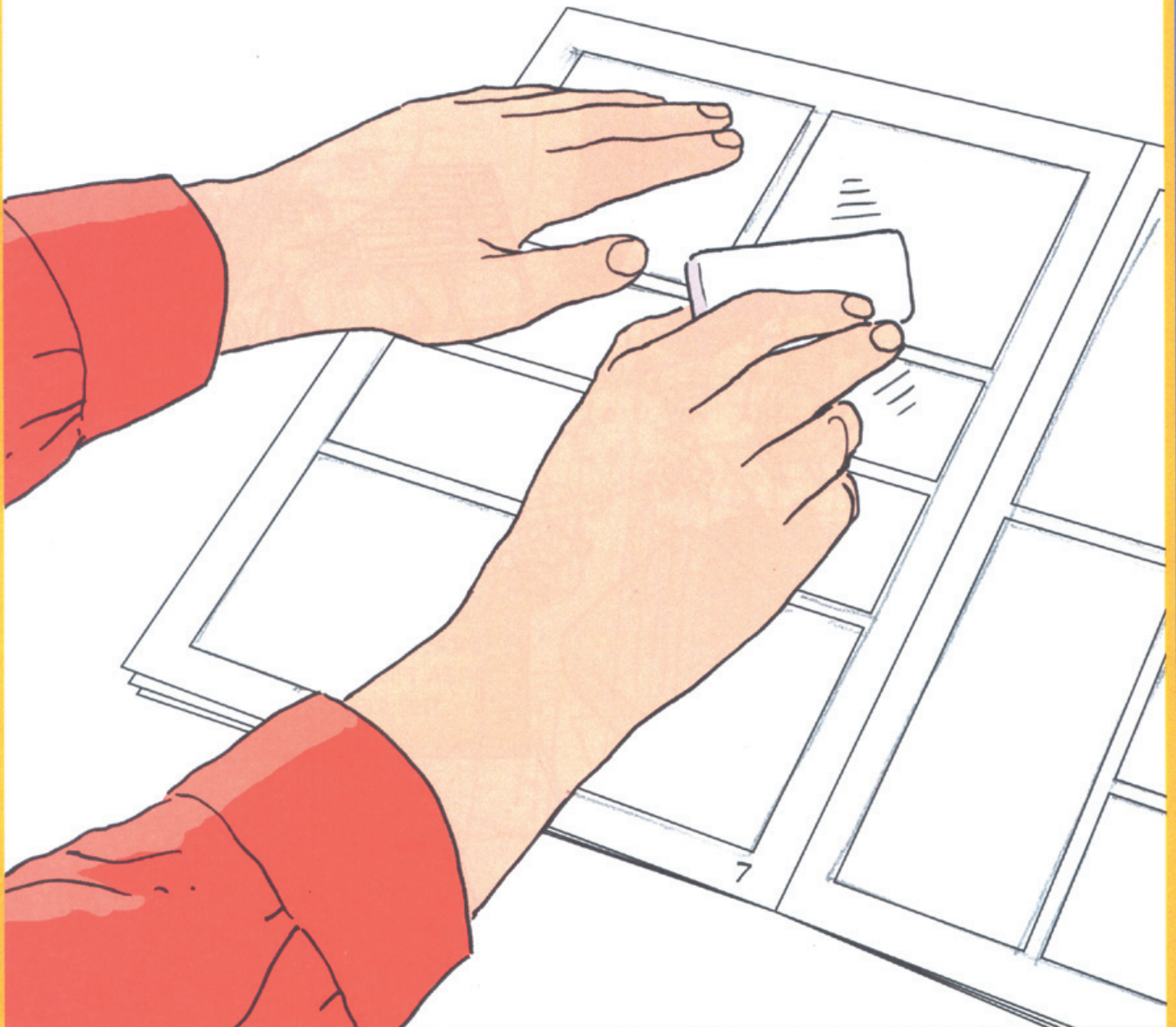




**ERASE  
LIGHTLY.**

YOU DON'T  
WANT TO  
CREASE YOUR  
PAGE, OR  
TEAR IT. HOLD  
THE PAGE  
DOWN WITH  
YOUR OTHER  
HAND WHILE  
YOU ERASE.

MAKE SURE YOU  
ERASE **ALL** THE PENCIL  
LINES AND THAT  
NOTHING REMAINS  
EXCEPT BLACK  
INK LINES.





BRUSH OFF ALL  
THE SMALL BITS  
OF ERASURES.

TO KEEP BUMPS AND  
SCRAPES OFF, IT'S  
IMPORTANT TO HAVE  
YOUR PAGES AS CLEAN  
AS POSSIBLE.





AFTER YOU'VE  
FINISHED ERASING,  
CHECK YOUR  
DRAWINGS FOR  
ANY MISSING  
LINES THAT YOU  
MIGHT HAVE  
NEGLECTED TO INK.

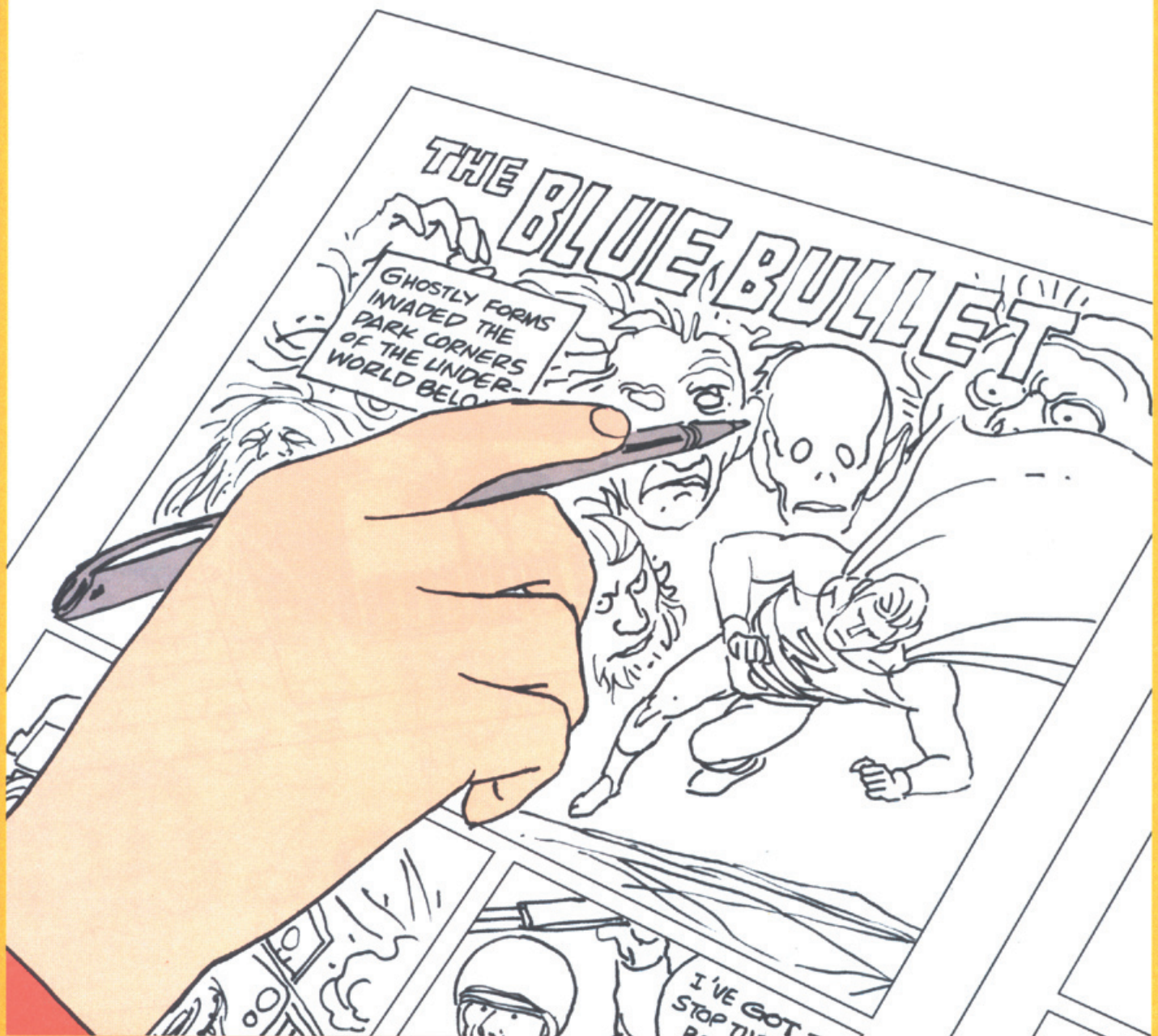
PUT THOSE LINES IN, AND COMPLETE  
ANY UNCONNECTED LINES.





YOU MAY FIND THAT  
SOME OF YOUR INK  
LINES HAVE BECOME  
*LIGHTER*, DUE TO  
THE ERASING.

VERY CAREFULLY GO  
OVER THOSE LINES WITH  
YOUR PEN, JUST TO MAKE  
SURE THEY'RE DARK  
ENOUGH BEFORE YOU  
DO YOUR *COLORING*.





## CHAPTER 11: *COLORING*

-----

COLORING IS THE  
LAST PHASE IN THE  
COMPLETION OF  
YOUR COMIC BOOK.

STUDY YOUR  
DRAWINGS  
CAREFULLY  
BEFORE USING  
THE COLOR  
PENCILS.

USE YOUR  
BLACK COLORING  
PENCIL INSTEAD  
OF YOUR INK PEN  
TO FILL IN LARGE  
BLACK AREAS.  
IT'S EASIER AND  
WILL SAVE A LOT  
OF TIME . . .  
AND INK.





THE FIRST STEP IN  
COLORING IS TO  
PUT YOUR COLORS  
DOWN LIGHTLY.

KEEP YOUR COLOR  
PENCILS *SHARPENED*,  
BUT DON'T MAKE THE  
POINTS TOO LONG  
OR THEY'RE LIABLE  
TO BREAK.

THE  
COLOR  
PENCILS  
ARE  
ALSO  
EASIER  
TO  
*ERASE*  
IF YOU  
DON'T  
PRESS  
TOO  
HARD.

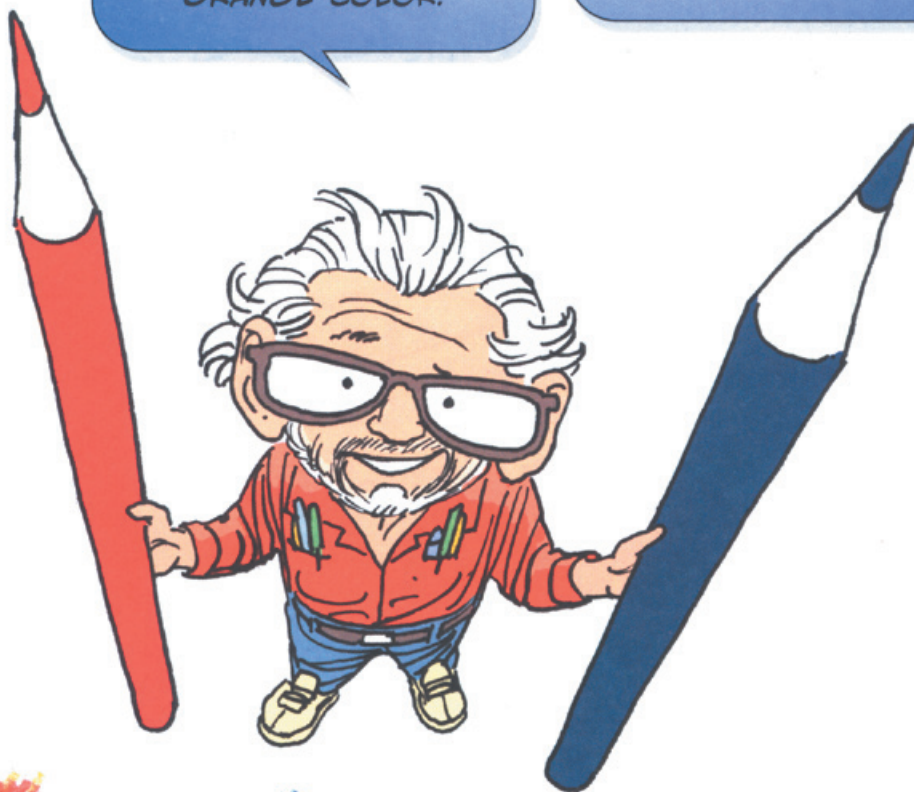




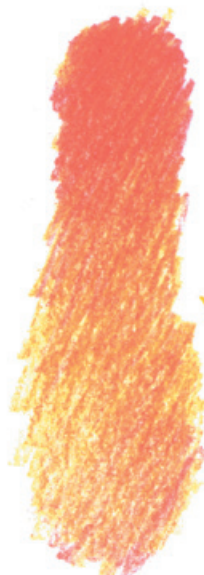
BUILD YOUR  
COLORS.

YOU CAN *EXTEND* YOUR  
COLORS BY *COMBINING*  
THEM. A *LIGHT RED*  
COLOR ON TOP OF A  
*YELLOW* BASE WILL  
GIVE YOU A *LIGHT*  
*ORANGE* COLOR.

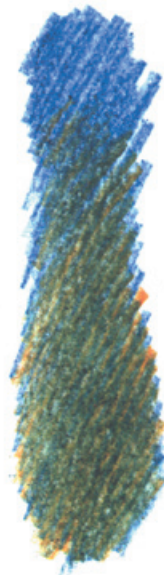
YOU CAN SUPPLEMENT OR  
REPLACE THE COLOR PENCILS  
YOU HAVE FROM YOUR LOCAL  
ART STORE OR THE JOE  
KUBERT ART STORE.



RED  
↓  
YELLOW  
↓  
ORANGE



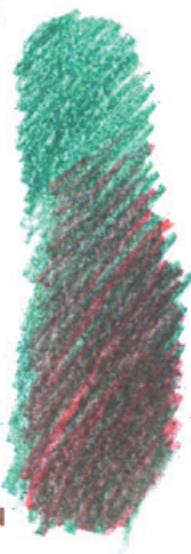
BLUE  
↓  
YELLOW  
↓  
GREEN



BLUE  
↓  
RED  
↓  
PURPLE



GREEN  
↓  
RED  
↓  
BROWN





THESE COLOR PENCILS  
ARE ERASABLE, BUT . . .

. . . THE HARDER YOU PRESS AND  
THE DARKER THE COLORS, THE MORE  
DIFFICULT IT IS TO ERASE.

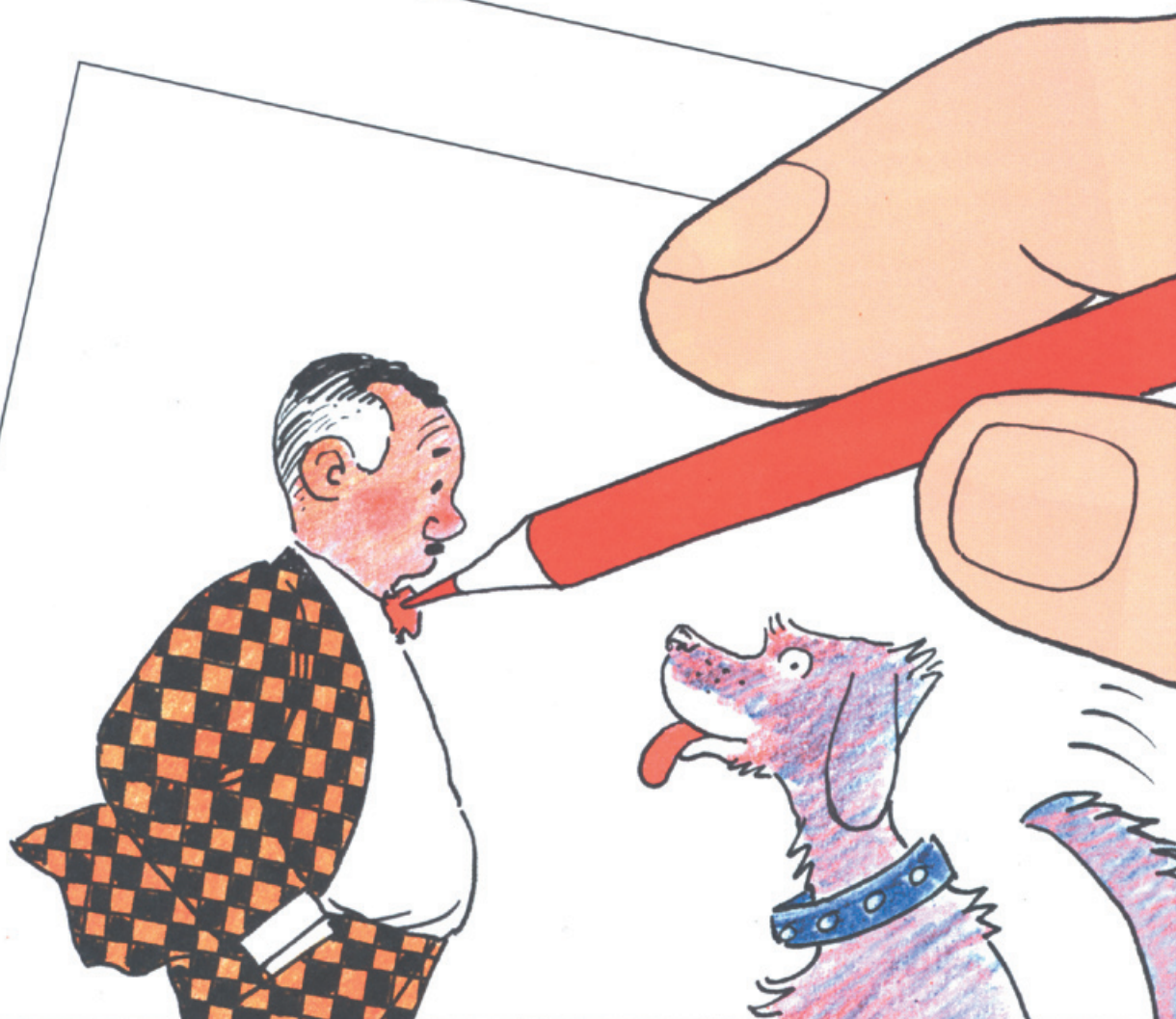




KEEP A GOOD  
POINT ON YOUR  
PENCILS. IT'S  
ESPECIALLY  
IMPORTANT WHEN  
YOU WORK ON  
*DETAILS*. A THICK  
POINT WILL TEND  
TO GO OUTSIDE  
THE LINES AND  
MAKES THE WORK  
LOOK SLOPPY.

*TAKE YOUR  
TIME! DON'T  
RUSH THE  
WORK!*

SURE . . . EVERY ARTIST IS  
ANXIOUS TO SEE THE DRAWING  
FINISHED. BUT THERE ARE *NO*  
*PRIZES* FOR SPEED. IT'S  
*QUALITY THAT COUNTS!*





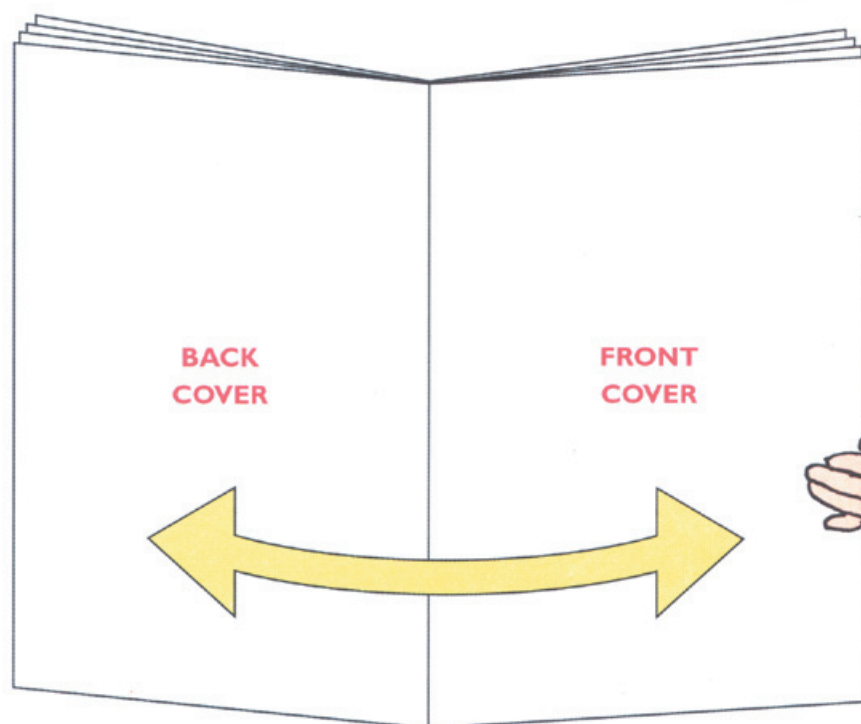
## CHAPTER 12: COVERS AND FINISH

-----



WE'VE LEFT THE *COVER* FOR *LAST* BECAUSE THE COVER SHOULD BE BASED ON YOUR COMIC BOOK STORY.

THE *WRAP-AROUND* IS DESIGNED SO THAT THE FRONT AND BACK COVERS ARE *ONE ILLUSTRATION*.



THERE ARE *TWO* KINDS OF COVERS. THE SINGLE *FRONT* COVER AND THE *WRAP-AROUND*.

DON'T FORGET TO FEATURE YOUR *MAIN CHARACTER* ON THE COVER.

DO SEVERAL *THUMBNAILS* TO TRY VARIOUS COVER TREATMENTS. THEN DECIDE ON YOUR FINAL COVER ILLUSTRATION.

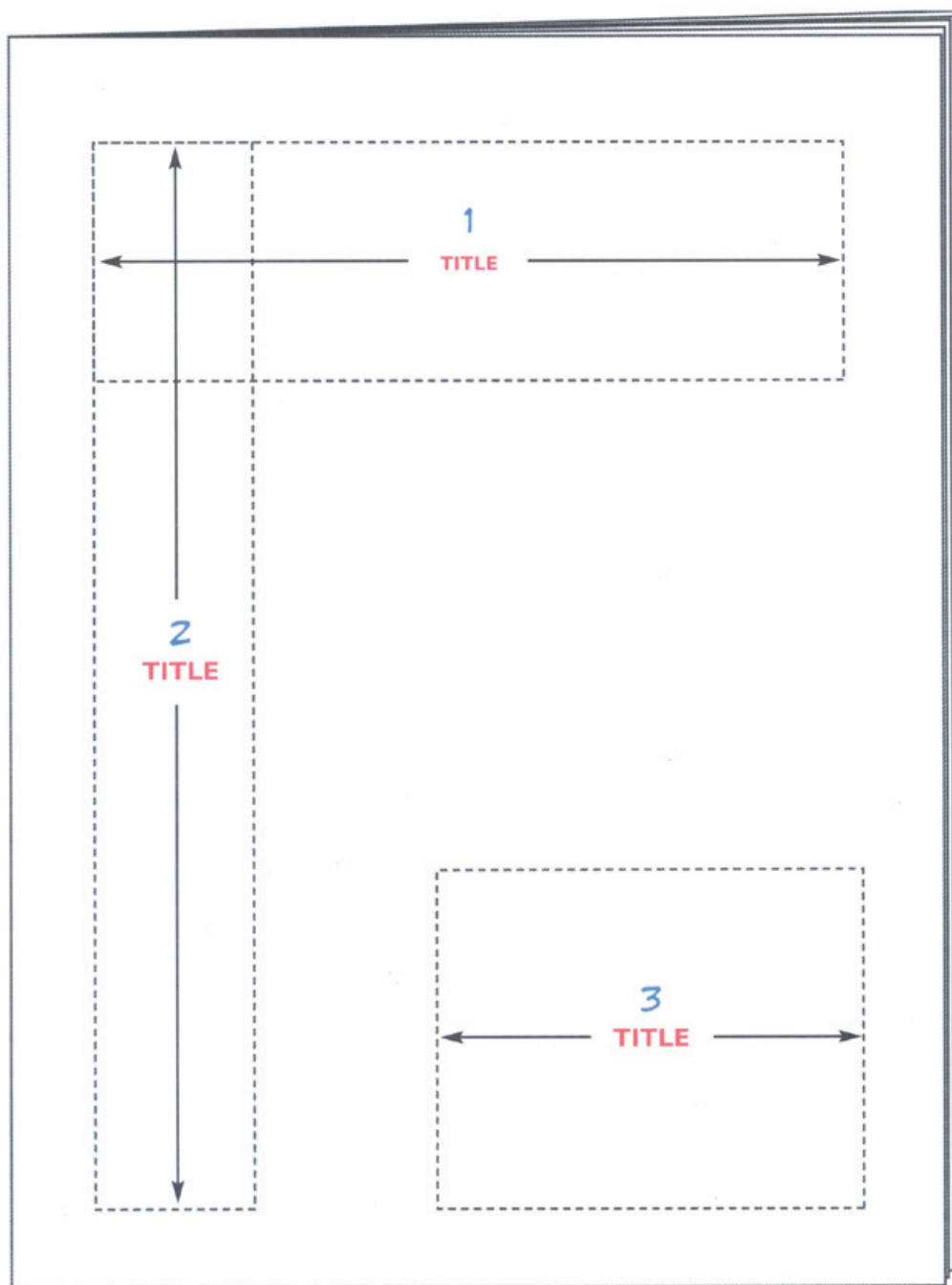




THE FIRST THING  
TO INCLUDE ON  
YOUR COMIC BOOK  
FRONT COVER IS  
THE TITLE.

THE TITLE USUALLY  
TAKES UP ABOUT 25%  
OF THE *SPACE* ON  
THE FRONT COVER.  
AND YOU CAN PLACE  
THE TITLE IN ONE OF  
SEVERAL PLACES.  
SEE EXAMPLES 1, 2,  
AND 3 BELOW.

JUST LIKE THE INSIDE,  
DO A ROUGH DRAWING,  
FINISH PENCILING, INK,  
ERASE, AND COLOR  
YOUR COVER.

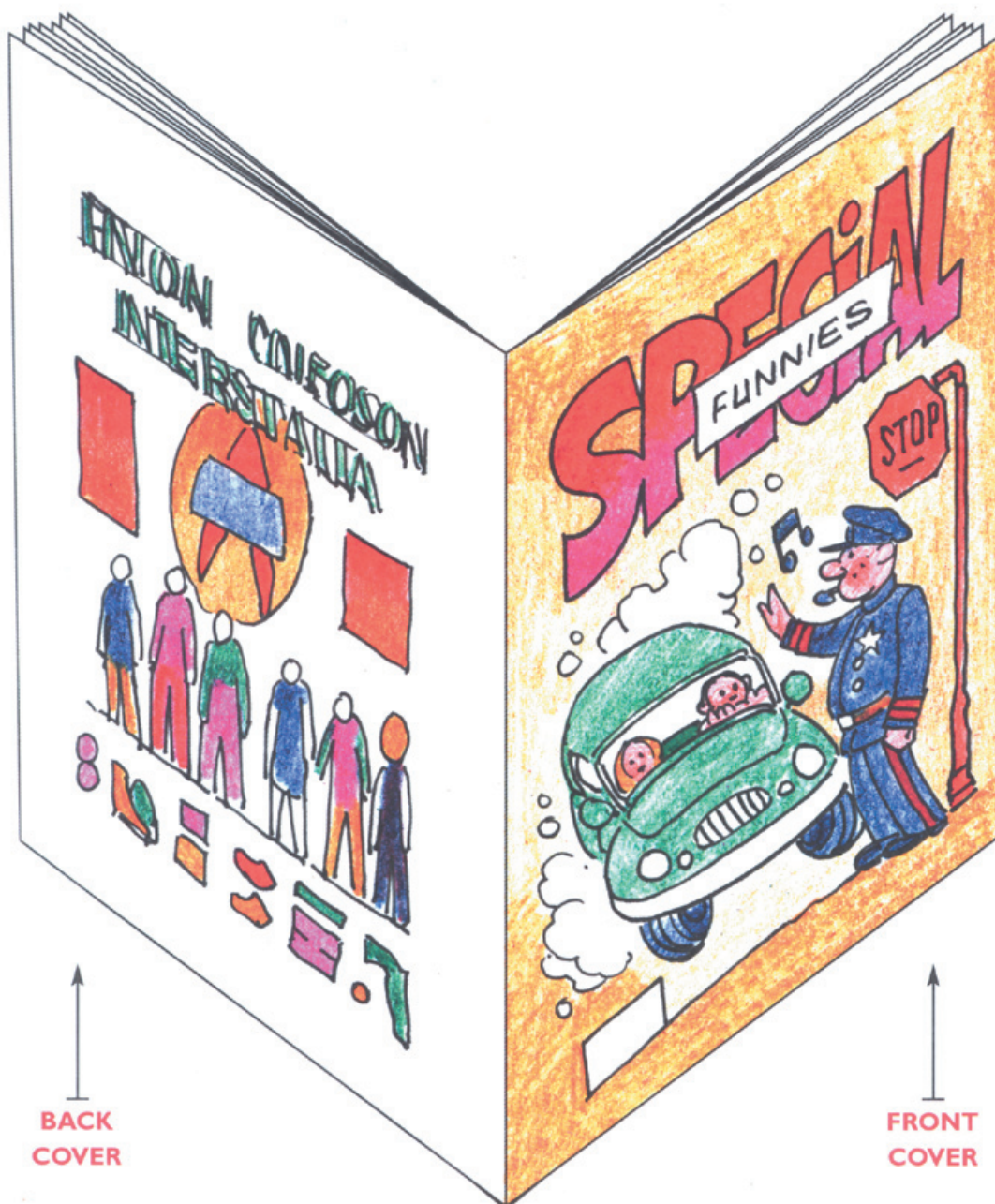




IF YOU DECIDE *NOT*  
TO DO A *WRAP-  
AROUND* COVER, PUT  
AN ADVERTISEMENT  
ON THE BACK COVER.

YOU CAN USE AN AD FROM AN OLD  
COMIC BOOK. CUT IT OUT AND PASTE  
IT ONTO YOUR BACK COVER.

OR CREATE  
YOUR OWN AD.





THE *INSIDE*  
*FRONT COVER*  
IS FOR *CREDITS*.  
YOUR NAME,  
ADDRESS, AND THE  
DATE YOU  
COMPLETED YOUR  
COMIC BOOK.

IF YOU HAD HELP FROM  
ANYONE, INCLUDE THEIR  
NAMES AND WHAT THEY DID.

MESSAGE FROM PUBLISHER

ADDRESS

ARTIST

WRITER

LETTERER

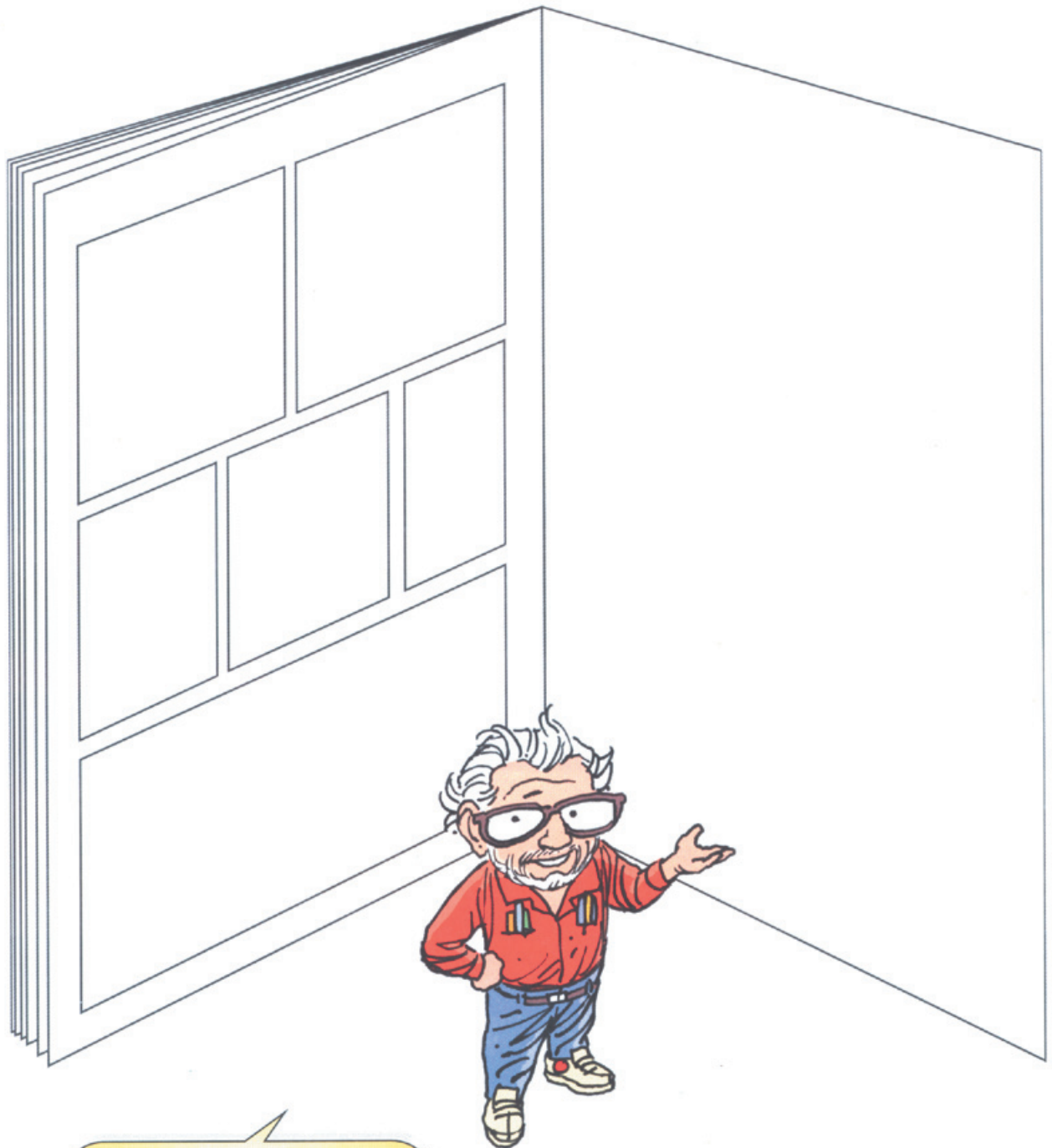
COLORIST

THANKS FOR HELP

DATE







THE *INSIDE BACK*  
COVER CAN INCLUDE AN  
AD FOR YOUR *FUTURE*  
COMIC BOOKS.

YES . . . IT'S TIME TO  
THINK ABOUT YOUR  
*NEXT* COMIC BOOK.



# GLOSSARY OF TERMS

**ADS:** advertisements.

**BACKGROUND:** everything in the scene besides the main characters and the objects they are using; it is important to create quality backgrounds to support the story.

**BALLOON:** shape in which dialogue words are placed.

**BLOCKING OUT:** using individual sheets of paper or thumbnails to put all the parts of the story in place.

**BORDERS:** outlines of panels.

**CAPTION:** words in boxes that are not spoken by characters.

**CHARACTER SHEET:** a piece of paper (or two) with drawings of a character from many various angles.

**CLEAN-UP:** making finished drawings as clean as possible.

**CLOSE-UP:** usually a large head drawing, or a close view of an important object.

**CROSS-HATCH:** creating shade effects with ink by using lines.

**DIALOGUE:** words spoken by cartoon characters.



**FINISH ERASING:** erasing all pencil drawings after ink has dried.

**GUIDELINE:** pencil lines used to help keep lettering straight.

**GUTTER:** space between panels and space between pages at the binding.

**INKING/INKS:** ink rendering with pen and/or brush over pencils.

**LAYOUT:** rough plan of page or panel.

**LETTERS PAGE:** correspondence between readers and you.

**LETTERING:** all words in balloons and captions, dialogue, sound effects, etc.

**LONG SHOT:** a distant view of a scene. A landscape or a cityscape or an entire room or building.

**OVERHEAD:** perspective of scene from above.

**PANEL:** box containing one drawing of story.

**PENCILING:** finished pencil drawing of finished cartoon artwork.

**PIN-UPS:** full-page illustrations of your story's characters.

**REFERENCE:** a collection of pictures clipped from newspapers and magazines that help you draw objects and backgrounds.



**ROUGH:** initial incomplete drawing or sketch.

**SCRIPT:** story in written form.

**SEQUENCE:** a series of panels describing a unified action.

**SOUND EFFECTS:** lettering which describes noise and explosions.

**SPLASH:** usually on the first page of a story, a full-page dramatic or action illustration.

**STIPPLING:** creating shade effects with ink by using various dots.

**TEXT:** words, descriptions, dialogue, captions, etc.

**THUMBNAIL:** small, rough sketch of planned drawing.

**TWO-PAGE SPREAD:** (Double-Page Spread): one illustration consisting of two pages.

**WORM'S-EYE VIEW:** perspective of a scene from below.



Blank lined paper for writing.



